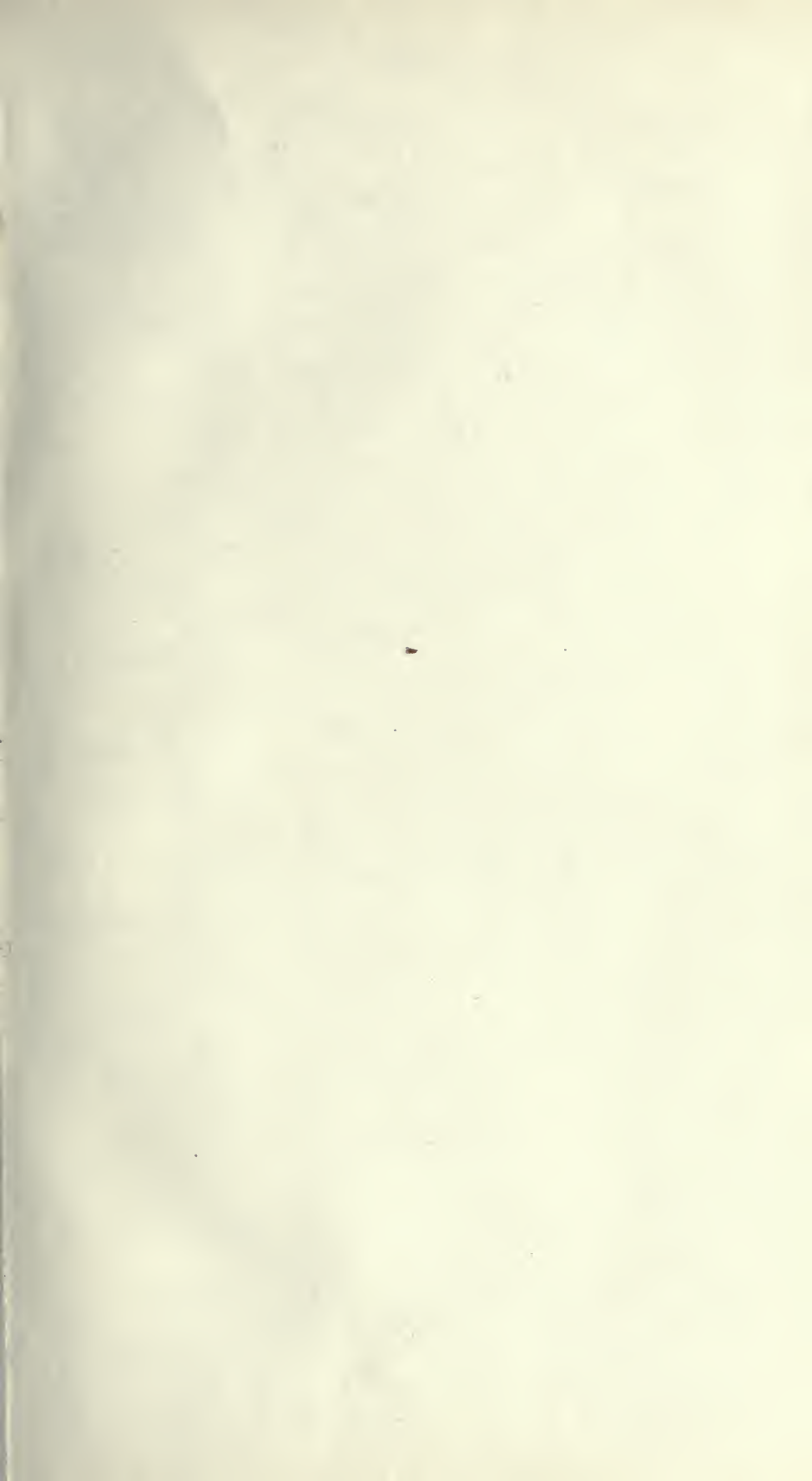


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UNIV. OF
CALIFORNIA

ELEMENTARY CHINESE

三
SAN

字
Tzŭ

經
CHING

TRANSLATED AND ANNOTATED

BY

HERBERT A. GILES, M.A., LL.D. (Aberd.)

*Professor of Chinese in the University of Cambridge
and late H.B.M. Consul at Ningpo*



Shanghai
Messrs. KELLY & WALSH, Ltd.
1900

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P R E F A C E

The *San Tzū Ching*, otherwise called the *Three-Character-Classic* or *Trimetrical Classic*, is an elementary guide to knowledge for Chinese children, arranged in 356 alternately rhyming lines of three characters to each, and containing about 500 different characters in all. It is the foundation-stone of a Chinese education. Every child throughout the empire begins his or her studies with this book, learning to repeat a certain amount daily, until the whole is known by heart. Its importance therefore to foreigners who wish to study the book-language of China, and to be able to follow out Chinese trains of thought, can hardly be overestimated. Serious students would do well to imitate the Chinese schoolboy, and commit the whole to memory.

So firm a hold has this primer taken upon the national mind that both Roman Catholic and Protestant missionaries have published similar works, availing themselves of the familiar form and title, as a means of teaching the principles of Christianity. Even the T'ai-p'ing rebels, when striving to establish a new dynasty, issued a *San Tzū Ching* of their own.

To Wang Ying-lin, A.D. 1223—1296, the authorship of the *San Tzū Ching* is by common consent attributed, and although it was not printed among his collected works as issued in 1813, there seems to be no valid reason for disputing his claim. He was a voluminous writer on classical and educational subjects, and rose

to be President of the Board of Rites. As a statesman however he was not an unqualified success, and in 1274 he retired, disgusted with official life.

Among the countless editions of the original *San Tzŭ Ching* which have appeared during the past six hundred years, there is one which may be said to give the *textus receptus*, accompanied by the very best commentary which has hitherto been produced. It is by a scholar named 王相 Wang Hsiang, and was published in 1786. Another almost equally well-known and more pretentious edition is by one 賀興思 Ho Hsing-ssŭ. In the preface to this, written as usual by an enthusiastic friend, the *San Tzŭ Ching* is likened unto "a jewelled sword, which is an object of reverence to all." The writer goes on to lament that "boys merely learn to repeat the bald text, remaining ignorant of the fact that this book is positively a pocket edition of 'The Mirror of History.' For although there is a commentary by Wang Hsiang, that scholar did not see the whole leopard;"—implying that his field of view was narrow, like that of a man looking through a tube at a leopard, and seeing only one or two of its spots. This is unfair. Ho Hsing-ssŭ appropriated the best part of Wang Hsiang's commentary, and drew out his own to a quite unnecessary length by additions which furnished little that was new.

From the above it may be guessed that the *San Tzŭ Ching*, a hornbook for boys, contains a text upon which scholars have not disdained to exercise their wits. Some of it is indeed quite beyond the comprehension of a child. It has also proved to be more or less beyond the comprehension of a host of foreign translators. The prose translations of Bridgman in 1835 and of Julien in 1864 must be relegated to the limbo of pioneer work. In 1873 I myself published a metrical version based on the above, which passed muster at that time, but which will not do now. In 1879 Père Zottoli, S.J.,

published the *San Tzŭ Ching* in Chinese and Latin, with notes, as part of his *Cursus Litteraturae Sinicae*; and in 1892 the Rev. E. J. Eitel, Inspector of Schools in Hongkong, supplied to the *China Review* (vol. XX, p. 35) a new English rendering, without any notes at all, the aim of which, according to the author, was intended to be "exclusively tutorial." This last is a very poor production, inferior in fact to any one of the earlier versions mentioned above; and so far from being adopted for "tutorial" purposes, it should be carefully removed from the hands of any student either English or Chinese.

It is hoped that the present work will prove to be an advance upon those which have gone before. In addition to the text of Wang Hsiang and a translation with explanatory notes, the literal meaning of each character is given; with its sound and its all-important tone according to the Peking dialect, and with its structural analysis as found in the 說文 *Shuo Wên*, an etymological dictionary by 許慎 Hsü Shên, who died about A.D. 120. There are also some *Appendices*, showing passages which have been interpolated by later hands, chiefly in order to bring the historical portion down to the present dynasty.

HERBERT A. GILES.

Cambridge, 20 March, 1900.

三字經

San¹
Three

tzŭ⁴
word

ching¹
classic

San (see line 49) is an ideogram, as also are 一 *i* one (line 45), 二 *érh* two (line 116), and the archaic 三 *ssŭ* four, for which 四 (line 114) was substituted at an early date. Odd numbers are regarded as male, even numbers as female.

Tzŭ is composed of 子 *tzŭ* child and 宀 *mien* an obsolete character meaning shelter, the former having here the double function of radical or indicator of sense, and of phonetic or indicator of sound. The word originally meant to suckle,—a child beneath a roof; later on, to betroth a girl. It came to be used in the sense of written character under the First Emperor (lines 211, 212) according to some, and according to others about a century later in the famous history by 司馬遷 *Ssŭ-ma Ch'ien*. Previous to that date the characters 名 *ming* (line 16) and 文 *wén* (line 44) had been used.

Ching is composed of radical 糸 *mi* five strands of silk as spun by the silkworm, now generally read *ssŭ* like the duplicated form in line 87, and an obsolete phonetic. It originally meant to weave, the warp of a web, and came to be applied to canonical works or classics, thus offering a curious analogy with our own word *text*. Strictly speaking the property of the Confucianists, it was borrowed by the Buddhists as a suitable equivalent for *sūtra* (= threads) or that portion of the Canon which contains the actual utterances of Shâkyamuni Buddha. It was subsequently adopted by the Taoists (line 7), and has also been employed by Roman Catholic missionaries in their dignified rendering of Bible.

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1. 人 之 初 } Men at their birth
 *Jen*² *chih*¹ *ch'u*¹
 Man arrive beginning

Jen is a picture of the object,—Shakespeare's forked radish. Like all Chinese characters, it is the expression of a root idea, humanity, collectively and individually; and its grammatical functions vary in accordance with its position in a sentence and the exigencies of logic. The context, lines 3 and 4, here calls for a plural.

Chih originally meant to issue forth as grass from the ground; and by extension, to meet, to arrive at. It has come to be used conventionally as a sign of the possessive case, a particle of subtle influence, and a demonstrative pronoun; also, from its shape, = zigzag.

Ch'u is composed of 刀 *tao* knife as radical, and 衣 *i* clothes (衤 in combination), and is said to derive its meaning from the application of a knife or scissors to a piece of new cloth.

2. 性 本 善 } are naturally good.
 *Hsing*⁴ *pên*³ *shan*⁴
 Nature root good

Hsing is composed of 心 *hsin* heart as radical (忄 in combination) and 生 *shêng* (line 297) as phonetic. It means the moral nature, disposition, temperament, with which man is endowed at birth.

Heart is used as being the seat of the moral and intellectual faculties.

Pên is composed of 木 *mu* a tree (line 66) as radical, and a horizontal line to indicate locality. It is much used in the sense of fundamental, original, native, etc. See line 68.

Shan was originally composed of 羊 *yang* sheep (line 77) and 言 *yen* words (line 118) doubled. The latter portion has been corrupted, and the character is now classed under radical 口 *k'ou* mouth (line 263). It is noteworthy that sheep enters into several characters referring to excellence, duty, property, etc. See line 14.

3. 性 相 近 } Their natures are much the
 *Hsing*⁴ *hsiang*¹ *chin*⁴ } same;
 Nature mutual near }

Hsing see line 2.

Hsiang is composed of 目 *mu* eye (line 262) as radical and 木 *mu* tree (line 66), and originally meant to peer, to scrutinise. It is explained in the Canon of Changes (line 135) as inability to see through trees, hence to look at; which may be compared with the derivation of *lucus a non lucendo*. In this sense it is now read *hsiang*⁴. Read *hsiang*¹, it means mutual, reciprocal; but it is often a complementary particle of very elusive value, signifying direction towards anybody or anything.

Chin is composed of 斤 *chin* an axe-head, a Chinese pound weight (= 1½ *lb. av.*, probably adopted from the weight of the axe-head) as phonetic, and the contraction of an obsolete word 𢇛 *cho* (𢇛 in composition) meaning to go on and stop as radical. The latter is commonly seen in characters dealing with movement, and is popularly known as the walking radical.

4. 習 相 遠 } their habits become widely
 *Hsi*² *hsiang*¹ *yüan*³ } different.
 Practice mutual far }

Hsi is composed of 羽 *yü* feathers as radical and 白 *pai* white, and seems to have been associated with young birds practising flight.

Hsiang see line 3.

Yüan is composed of the walking radical and a common phonetic.

It is not an authorised rhyme to *shan* in line 2, but is sufficient to produce the jingle which is such an important aid to memory. [Lines 3 and 4 are the *ipsissima verba* of Confucius, and form the chief dogma in Confucian ethics. It was vigorously upheld by Mencius (line 9), and opposed by Hsün K'uang (line 172) of the 3rd cent. B.C. who held that the nature of man is radically evil, and also by Yang Hsiung (line 172) who taught that it is neither one nor the other but a mixture of the two.]

5. 苟 不 教 } If foolishly there is no
 Kou³ pu¹ chiao⁴ } teaching,
 Wrongly not teach }

Kou is composed, under its modern form, of 艸 *ts'ao* vegetation (艸 in composition) as radical, and 句 *chū* crooked (line 110) as phonetic. It commonly means if, if only, etc.

Pu is supposed to be a picture of a bird which is circling in the air and will *not* come down, the upper line representing the sky.

Chiao is composed of 孝 *hsiao* filial piety (line 41) as phonetic and an obsolete radical meaning to tap (line 43).

[Every translator so far has made the same serious error of rendering the 苟 *kou* in this line as though it were simply "if." It is elliptical however for 苟且 *kou ch'ieh* (line 274) wrongly, improperly etc., as carefully stated in Ho Hsing-ssü's commentary.]

6. 性 乃 遷 } the nature will deteriorate.
 Hsing⁴ nai³ ch'ien⁴ }
 Nature then move }

Hsing see line 2.

Nai was originally a picture of vapour struggling forth. It is now a conjunctive and disjunctive particle, with other and more unusual values, demonstrative (line 95) and possessive.

Ch'ien is composed of the walking radical (line 3) and a phonetic which

means to ascend. The whole character originally meant to ascend, then to move from a given position, a departure from the norm, etc.

7. 教 之 道 } The right way in teaching
 Chiao⁴ chih¹ tao⁴
 Teach arrive road

Chiao see line 5.

Chih see line 1. [It is unnecessary here to regard *chih* as a sign of the possessive. The root idea may be developed as follows:—

“In the matter of teaching, we reach the right method by, etc.”]

Tao is composed of the walking radical and 首 *shou* head (line 41).

It originally meant that which passes through, a road to be walked upon, and then by extension a road or method to be followed, as in philosophy, and even in stealing. Hence Taoism, the Doctrine of the Way, as taught by Lao Tzŭ (line 174), in antagonism to the Way taught by Confucius (line 121). 道人 *tao jen* was a term for Buddhists down to the end of the 5th cent. A.D., and Mr. T. W. Kingsmill has identified *tao* with the Buddhist *mārga*, the path which leads to Nirvāna.

8. 貴 以 專 } is to attach the utmost
 Kuei⁴ i³ chuan¹
 Valuable take single } importance to thoroughness.

Kuei is composed of 貝 *pei*, a picture under its old form of a pearl-oyster, once a circulating medium in China; hence, precious, honourable, as radical, with a corruption of 與 *k'uei*⁴ a basket as phonetic.

I under its old form was the horary character 巳 *ssŭ* turned back to front, and its original meaning was to use, to take.

Chuan is composed of 寸 *ts'un* an inch as radical, and a phonetic which, with the *ts'un* added, forms another important phonetic. Its

original meaning is uncertain; but among its earliest senses is that of unity, singleness of purpose, special, etc.

[The structure of this line is 以 to take 專 thoroughness (爲 to be, understood) 貴 the valuable thing. Few couplets in the *San Tzŭ Ching* have been so widely misunderstood as the above. Dr. Bridgman (*Chinese Repository* for 1836, p. 107, reproduced by Williams in *The Middle Kingdom*, 1883): "A course of education, is made valuable by close attention."

The Rev. S. C. Malan, 1856: "*But in the way of education, the principal-thing is undivided attention.*"

Stanislas Julien, 1864: "Teaching takes all its value from an entire application of mind of *the master.*"

Rév. Père Zottoli, 1879: "Educationis ratio exigitur ex toto animo."

The Rev. E. J. Eitel (*China Review* for 1892, vol. XX, p. 35): "Education's rationale is such that the highest *value* is placed on *application.*"

The flaws in all the above renderings, of which the last is decidedly the worst, will be made plain by a reference to the commentary. Education, in the Chinese acceptance of the term, should begin even before birth. The prospective mother should watch carefully over her own uprisings and downsittings. She must see no evil sights and hear no harsh sounds. She must not indulge in strong language, nor taste of out-of-the-way dishes; but she should herself cultivate loyalty, filial piety, friendly feelings, and upright principles, with a view to transmit the same to her child about to be. This is the first stage of education. The second consists in teaching her little one to eat with the right hand, to speak in a subdued tone, to know the four points of the compass (see line 64), to be deferential, and to avoid selfishness. The last stage begins in the schoolroom, at about

eight years of age. Julien rightly saw that *chuan* could not refer to the pupil, but he wrongly limited its function to the schoolmaster.]

9. 昔 孟 母 } Of old, the mother of Mencius
 Hsi¹ Méng⁴ mu³
 Old Mencius mother

Hsi is composed of 日 *jih* sun (line 52) and the corruption of an obsolete character meaning stale meat. It originally meant dried meat, and is now used in the sense of formerly, of yore.

Mêng is composed of 子 *tzŭ* child as radical, with 皿 *min* or *ming* dishes as phonetic. It means chief, eldest, but is here the surname of the philosopher 孟子 *Méng Tzŭ* (line 119), latinised by the Jesuit missionaries as above. He flourished B.C. 372—289, and his teachings are contained in the last of the Four Books (line 119).

Mu has been regarded (1) as the picture of a woman embracing a child, or (2) as representing the breasts of a woman. It becomes 媽 *ma* or *ma-ma* to the child, as with us (line 18).

10. 擇 鄰 處 } chose a neighbourhood;
 Tsé² lin² ch'u⁴
 Choose neighbour place

Tsé is composed of 手 *shou* hand (扌 in combination), and a phonetic for which see line 344.

Lin is composed of 邑 *i* a town or district (阝 in combination, always on the right) and 隣 *lin* lights which flit over old battle-fields, will-o'-the-wisps, as phonetic.

Ch'u is composed of radical 虍 *hu* a tiger and 處 as phonetic. This latter appears to have been the original character. It is explained as 夂 *sui* to walk (obsolete) and 几 *chi* a bench, = to walk to a bench, *q.d.* to stop, to abide, which are still meanings of 處 when read *ch'u*³, as also are to decide, to punish.

[The story runs that when first left a widow Mencius' mother lived with her little boy near a cemetery, the result being that the latter was always playing at funerals. Removing to a house near the market-place, she found that the boy now began to play at buying and selling; and fearing the ill effect of these sordid associations, she next sought shelter near a college. There the young philosopher began to imitate the ceremonial observances in which the students were instructed, to the great joy and satisfaction of his mother. In modern China, more attention is paid to neighbours than to neighbourhood, every householder being held responsible for the doings of those on each side of him.]

11. 子 不 學 } and when her child would
 Tzŭ³ pu¹ hsüeh² not learn,
 Child not learn

Tzŭ, under its original form, was a rude picture of a child. Except in special cases it refers to males. It came to be used as a term of respect, sir, philosopher, and is now colloquially employed as an enclitic.

Pu see line 5.

Hsüeh is a corruption of 教 *chiao* to teach (line 5), the radical on the right being omitted and the left-hand portion modified by the addition of an obsolete word 𠂔 *mi* to cover, imparting the idea of ignorance. It originally meant to awake to a sense of one's position.

12. 斷 機 杼 } she broke the shuttle from
 Tuan⁴ chi¹ chu⁴ the loom.
 Break machine shuttle

Tuan has for its radical 斤 *chin* to cut wood, an axe (line 3), with a phonetic which was the old form of a word 絕 *chüeh* to break, and is said to express pictorially the idea of dividing into halves.

Chi is composed of 木 *mu* wood as radical (line 66), with 幾 *chi* how many? as phonetic, and is rather the motive power than the machine itself, which is an extended sense.

Chu is composed of 木 *mu* wood as radical, with 子 *yü* I as phonetic, and is the shuttle for holding the thread of the woof (see title). What Mencius' mother did was to exemplify to her son the disastrous effect of want of continuity in learning by snapping the thread of the woof. Eitel translates, "She *tore* (in his presence) *loom* and *shuttle*." Père Zottoli has "fregit textorium radium." But it was the thread which she broke, not the shuttle, the latter being put by synecdoche for its contents.

13. 竇 燕 山 } Tou of the Swallow Hills
 Tou⁴ yen⁴ shan¹
 Tou swallow hill

Tou is composed of 穴 *hsüeh* a hole as radical, with 賣 (see line 134), here an abbreviation for 瀆 *tu* a ditch, as phonetic. It was the surname of 竇禹鈞 Tou Yü-chün, a scholar of the 10th cent. A.D. He lived in 幽州 Yu-chou, a part of modern Chihli which fell under the jurisdiction of Yen; hence he received the sobriquet of Yen-shan, the name of the 順天 Shun-t'ien Prefecture under the 宋 Sung dynasty, A.D. 960—1260.

Yen was under its old form a picture of a flying swallow, the two halves of 北 *pei* north (line 61), between which 口 *k'ou* mouth (line 263) is inserted, representing the wings, and 火 *huo* fire (line 65), under which radical it is now classed, giving a good idea of the forked tail.

Shan was originally a picture of mountain peaks.

14. 有 義 方 } had the right method.
 Yu³ i⁴ fang¹
 Have duty method

Yu is composed of 月 *yüeh* moon as radical, below 又 *yu* a hand

(line 18) as phonetic. The latter portion is said to have been the original character, moon being added as a differentia when the written language began to grow. *Yu* is the root idea of being and possession, *q.d.* to exist, to have, which senses have been fancifully derived from the moon present, not eclipsed. Read *yu*⁴, it means *plus*.

I is composed of 羊 *yang* sheep (line 77) above 我 *wo* I (line 147) = my sheep, and points towards a great obligation in primitive ages. It can be best rendered in philosophy by duty towards one's neighbour (line 69). Thus it came to mean something provided from a sense of duty, as a burying-ground for the poor, troops to defend the people's liberties (line 240), etc. It also signifies meaning, purport.

Fang originally meant, and is supposed to be a picture of, two boats joined together. Then it came to mean square, and by extension a place. Here it stands for the colloquial 方法 *fang fa* a means of doing. For an adverbial sense, see line 30.

15.	教	五	子	} He taught five sons,
	<i>Chiao</i> ⁴	<i>wu</i> ³	<i>tzŭ</i> ³	
	Teach	five	son	

Chiao see line 5.

Wu was originally written X, and for short X. It is now classed under radical 二 *êrh* two (line 116), representing heaven above and earth below, the cross lines shewing the interaction of the male and female principles of Chinese cosmogony.

Tzŭ see line 11.

16.	名	俱	揚	} each of whom raised the family reputation.
	<i>Ming</i> ²	<i>chŭ</i> ¹	<i>yang</i> ²	
	Name	all	raise	

Ming is composed of 夕 *hsi* evening (line 266) and 口 *k'ou* mouth

as radical. It is explained thus: "In the evening it is dark and one cannot see, so that it is necessary for a man to call out his name." The word *ming* (see title) is now mostly used of a man's personal name, which is taboo except to parents and to the sovereign. Tou's five sons all rose to high office.

Chŭ is composed of 人 *jen* man as radical, with 具 *chŭ* (line 84) as phonetic.

Yang is composed of 手 *shou* hand as radical, with a common phonetic which must be distinguished from 易 *i* (line 126). [Zottoli and Eitel are both wrong in making *ming* refer to the sons.]

17.	養	不	教	} To feed without teaching
	<i>Yang</i> ³	<i>pu</i> ¹	<i>chiao</i> ⁴	
	Feed	not	teach	

Yang is composed of 羊 *yang* sheep as phonetic and 食 *shih* eat as radical, and means to bear children, to feed. Read *yang*⁴, it means to minister to, to attend upon, especially one's parents.

Pu see line 5.

Chiao see line 5.

18.	父	之	過	} is the father's fault.
	<i>Fu</i> ⁴	<i>chih</i> ¹	<i>kuo</i> ⁴	
	Father	arrive	transgress	

Fu was originally an ideogram, being composed of 又 *yu* again, which anciently meant a hand with three fingers stretched out and was the original form of the more modern 右 *yu* right hand, and a ferule. A common name for a father is 家嚴 *chia yen* (lines 19, 192) the family severe one, while a mother is called 家慈 *chia tz'ü* the family gentle one. In the mouth of the child *fu* becomes 爹 *tieh* daddy (line 9). *Fu* sometimes = male (line 210).

Chih see line 1.

Kuo is composed of the walking radical and a common phonetic.

It means to pass by or over; hence, to transgress, an error, a fault. It is used colloquially to form the past tense, thus: 來 *lai* come, 來過 *came*. See line 162.

19.	教	不	嚴	} To teach without severity
	<i>Chiao</i> ⁴	<i>pu</i> ¹	<i>yen</i> ²	
	Teach	not	severe	

Chiao see line 5.

Pu see line 5.

Yen is composed of two 口 *k'ou* mouths which formed the ancient radical (now a single *k'ou*) and a phonetic. It originally meant a sharp order, hence severe; see line 18.

20.	師	之	惰	} is the teacher's laziness.
	<i>Shih</i> ¹	<i>chih</i> ¹	<i>to</i> ⁴	
	Teacher	arrive	lazy	

Shih is composed of an old form of 堆 *tui* a mound or bank on the left, with 帀 *tsa* to encompass as ancient (巾 *chin* napkin modern) radical on the right. It originally meant a body of 2500 soldiers (line 240), and its composition may possibly have reference to a mud fortress; then it came to mean to take as a model, a teacher, a master workman. Confucius said 三人同行必有我師 *san jen t'ung hsing, pi yu wo shih*, if three men are walking together, one will be my teacher, *i.e.* able to teach me something (see title, lines 1, 106, 67, 112, 14, 147).

Chih see line 1.

To is composed of 心 *hsin* heart as radical and a phonetic (line 235).

21. 子 不 學 } If the child does not learn,
 Tzŭ³ pu¹ hsüeh²
 Child not learn

Tzŭ see line 11.

Pu see line 5.

Hsüeh see line 11.

22. 非 所 宜 } this is not as it should be.
 Fei¹ so³ i²
 Not what ought

Fei is supposed to resemble a pair of wings placed back to back; hence, to turn the back on, to negative.

So is composed of 戶 *hu* a leaf of 門 *mên* a door, and 斤 *chin* (line 3). Its original meaning was the sound of chopping. It then came to mean a place, *i.e.* was probably adopted to express an idea the sound for which already existed. The next stage was to apply this word in the sense of a relative pronoun. It will be found under radical *hu* in K'ang Hsi's dictionary, under *chin* in the 說文 *Shuo Wên* dictionary of the 1st cent. A.D.

I is composed, under its old form, of 多 *to many* (line 302) contracted, below a roof and above a line = the ground. It originally meant in repose, sheltered, and now means to be right, fitting, proper.

23. 幼 不 學 } If he does not learn while
 Yu⁴ pu¹ hsüeh²
 Young not learn young,

Yu is an ideogram composed of 𠂔 *yao* small, said to be the picture of a new-born child, now the ace at dice, as radical, and 力 *li* strength; *sc.* youth.

Pu see line 5.

Hsüeh see line 11.

24. 老 何 爲 } what will he be when old?
 Lao³ ho² wei²
 Old what be

Lao was originally composed of 人 *jen* man, 毛 *mao* hair, and an obsolete character meaning to change; *q.d.* the hair turning white, seventy years of age. See lines 41, 174.

Ho is composed of 人 *jen* man as radical, with 可 *k'o* possibility, can, as phonetic. It is a common interrogative particle.

Wei is composed of 爪 *chao* claws as radical, over the alleged picture of a female monkey, which is said to be fond of scratching. It came to mean to be, to do. Read *wei⁴*, it means on behalf, in place of; hence to pawn.

25. 玉 不 琢 } If jade is not polished,
 Yŭ⁴ pu¹ cho²
 Jade not polish

Yŭ was originally composed of three equidistant horizontal lines joined by a vertical stroke. It is now written with a dot, which is omitted in composition, to distinguish it from 王 *wang* (line 190). It is the gem *par excellence* of China, a species of nephrite or jade, and is held to possess five virtues. It is used for all kinds of ornaments, and is also put into the mouths of corpses to preserve them from decay.

Pu see line 5.

Cho is composed of 玉 *yŭ* jade as radical, and a phonetic which is 豕 *shih* pig (line 78) with its feet tied together. It means to prepare jade.

26. 不 成 器 } it cannot become a thing
 Pu¹ ch'êng² ch'i⁴
 Not become utensil

Pu see line 5.

Ch'êng is composed of 戊 *mou* or *wu* flourishing, and what under

the old form was 丁 *ting* a cyclical character, a man, a nail, etc. It means to accomplish, to complete.

Ch'i is composed of four 口 *k'ou* mouths with 犬 *ch'üan* dog (line 78) in the middle. It originally meant receptacles for food etc., the mouths of which are represented as guarded by a dog. It also means anything which can be put to some definite use. Confucius said 君子不器 *chün tzŭ pu ch'i* the superior man is not a thing, *i.e.* of restricted use; mathematically, he is not a function of one variable but of many.

27.	人	不	學	} If a man does not learn,
	<i>Jen</i> ²	<i>pu</i> ¹	<i>hsüeh</i> ²	
	Man	not	learn	

Jen see line 1.

Pu see line 5.

Hsüeh see line 11.

28.	不	知	義	} he cannot know his duty towards his neighbour.
	<i>Pu</i> ¹	<i>chih</i> ¹	<i>i</i> ⁴	
	Not	know	duty	

Pu see line 5.

Chih is composed of 矢 *shih* the arrow or bolt in a crossbow as radical and phonetic, and 口 *k'ou* mouth. It is defined in the *Shuo Wên* (line 22) as language, the outward expression of inward ideas; but from the earliest times it is found meaning to know, to perceive.

I see line 14. It has here a variant, 理 *li* eternal principles, found in inferior editions.

29.	爲	人	子	} He who is the son of a man,
	<i>Wei</i> ²	<i>jen</i> ²	<i>tzŭ</i> ³	
	Be	man	child	

Wei see line 24.

Jen is in the possessive case by position and by logical requirements.

Tzŭ see line 11. [*Jen tzŭ* is the same as 人之子 *jen chih tzŭ*, which has been adopted by the translators of the Bible as rendering "the Son of Man" (Matt. VIII. 20 etc.). But these terms point rather to sons of men in general, and require the insertion of a demonstrative particle.]

30. 方 少 時 } when he is young
 *Fang*¹ *shao*⁴ *shih*²
 Just young time

Fang see line 14. It is here used adverbially and signifies just now, then, when, a moment ago.

Shao is composed of 小 *hsiao* small (line 113) as opposed to 大 *ta* great (lines 113, 127), and a sweeping stroke from right to left. It has come by extension to mean young, and when preceding a man's name is used in the sense of the Younger So-and-So, as opposed to 老 (line 24) the Elder. Its original meaning was few as opposed to 多 *to* many (line 302), in which sense it is now read *shao*³.

Shih has 日 *jih* the sun (line 52) as radical, pointing towards the meaning, and 寺 *ssü* a temple as phonetic. The latter is composed of 寸 *ts'un* inch as radical, which seems to refer to regulations, below an abbreviation of 之 *chih* (line 1) as phonetic, and is used in several important characters (line 135).

31. 親 師 友 } should attach himself to his
 *Ch'in*¹ *shih*¹ *yu*³
 Intimate teacher friend

Ch'in is composed of 見 *chien* to see (line 42) and a phonetic. It is defined in the *Shuo Wén* by 至 *chih* (line 94), and one of its earliest meanings was to love, close attachment to; hence it comes to mean parents, relatives (line 35).

Shih see line 20.

Yu is composed of two 又 *yu* hands (line 18) entwined; hence its meaning. It is defined as "of the same class or kind." See also line 102.

32.	習	禮	儀	} and practise ceremonial usages.
	Hsi ²	li ³	i ⁴	
	Practise	ceremonies	usages	

Hsi see line 4.

Li is composed of 示 *shih* divine manifestation, to proclaim, etc., as radical, with a phonetic (line 150) which meant a sacrificial vessel. It is defined as worship of the gods which brings happiness; hence, ritual. It bears also the varying meanings of etiquette, politeness, and propriety. It was coupled with music in the ancient educational system of China as an important factor in the art of government. Lao Tzŭ (line 7) explained ceremonies as "the outward expression of inward feelings," while admitting in another utterance that they are but "the veneer of loyalty and good faith." For the *Book of Rites*, see line 136.

I is simply *i* duty towards one's neighbour (line 28) as phonetic, with 人 *jen* man as radical. It originally meant a limit; then usages, observances, etc.

33.	香	九	齡	} Hsiang, at nine years of age,
	Hsiang ¹	chiu ³	ling ²	
	Hsiang	nine	year	

Hsiang is a corruption of 黍 *shu* millet (line 74) over 甘 *kan* sweet. It means scented, fragrant, as in Hongkong (Cantonese pronunciation), the second syllable being 港 *chiang* a lagoon. It is here the personal name of a man surnamed 黃 *Huang* (line 180), of the 2nd cent. A.D., famous as a model of filial piety

Chiu is supposed to represent the weakening of the male numbers (see title), which reached their climacteric at 七 *ch'i* seven (line 84), before their individuality is lost in the completeness of 十 *shih* ten (line 45). 九九 nine nines is a term for arithmetic.

Ling is composed of 齒 *ch'ih* teeth as radical, with 令 or 令 *ling* a command as phonetic. It means the front teeth, from which the sense of year, only found in the book-language, is probably derived.

34. 能 温 席 } could warm (his parents') bed.
 *Nêng*² *wên*¹ *hsi*²
 Able warm mat

Nêng originally meant a bear, now written 熊 and pronounced *hsiung*. It is possible that the strength of the bear may have imparted the meaning of power to the character, which is now classed under radical 肉 *jou* flesh.

Wên is composed of 水 *shui* water (ㄣ in composition, see line 65) as radical, and a phonetic, the value of which is sometimes *wên* and sometimes *yün*. 温水 *wên shui* is colloquial for warm water.

Hsi is composed of 庶 *shu* many (contracted) and 巾 *chin* napkin as radical. It refers to the mats on which the "many" guests sat, and although chairs and tables were used in very early ages, the term mat is still applied to a banquet. It here refers to the plaited grass mats laid on beds, fine ones for coolness in summer, coarse ones for warmth in winter.

35. 孝 於 親 } Filial piety towards parents
 *Hsiao*⁴ *yü*² *ch'in*¹
 Filial towards parents

Hsiao see lines 5, 41.

Yü was originally the same as 于 *yü* (lines 130, 233) which was

developed from 𠂔 *yŭ* a picture of vapour extending. It is defined by 居 *chŭ* to be stationary, 往 *wang* to move towards, and 代 *tai* in place of. It is commonly used with such prepositional values as in, on, at, to, from, etc., all of which may be traced to one or other of the root-ideas.

Ch'in see line 31.

36. 所 當 執 } is that to which we should
 *So*³ *tang*¹ *chih*² hold fast.
 What ought hold

So see line 22.

Tang is composed of 田 *t'ien* cultivated fields as radical, with 尙 *shang* (line 270) above it as phonetic. It is said to have derived its meaning of right or proper from the rectangular form in which fields are properly laid out. Read *tang*⁴, it means to stand in place of, to pawn. In the latter sense it is often seen, of gigantic dimensions, on the blank walls of houses, and corresponds to the well-known sign of three balls in this country.

Chih is composed of an ancient radical, also its phonetic, on the left, and 丸 *wan* balls on the right, the latter portion being a corruption of 手 *shou* hand and a stroke to the right. It means to arrest prisoners, to seize, and is now classed under radical 土 *t'u* earth (line 66).

37. 融 四 歲 } Jung, at four years of age,
 *Jung*² *ssŭ*⁴ *sui*⁴
 Jung four year

Jung is composed of 鬲 *li* a cauldron and 虫 *ch'ung* (short for 蟲) insect, reptile, as radical, and originally meant steam rising, its radical being associated in the Chinese mind with vaporous manifestations. The character now means clear, bright, intelligent, and is here the personal name of 孔融 K'ung Jung, died

A.D. 208, a descendant of Confucius in the 20th generation.

Ssŭ is supposed to be a picture of quartering (see title).

Sui is composed of 步 *pu* to step, to walk, and 戌 *hsü* a horary character as phonetic. It originally meant 木星 *mu hsing* wood-star (lines 66, 52), *i.e.* the planet Jupiter, also known to the Chinese as the year-star from its revolution in twelve years which was reckoned as one great year. It is now colloquially used as a year of one's life or age (line 33), and is classed under radical 止 *chih* to stop.

38.	能	讓	梨	} could yield the (bigger) pears.
	<i>Nêng²</i>	<i>jang⁴</i>	<i>li²</i>	
	Able	yield	pear	

Nêng see line 34.

Jang is composed of 言 *yen* words and 襄 *hsiang* which is an important phonetic (see line 82).

Li is composed of 木 *mu* wood (line 66) as radical and 利 *li* sharp as phonetic. [The story runs that when K'ung Jung at four years of age was asked why he chose all the small pears and left the bigger ones for the rest of the family he replied, "I am a small boy, so I take the small pears." Eitel wrongly translates "was able to yield up his pears (to his brothers)."]

39.	弟	於	長	} To behave as a younger brother towards elders,
	<i>Ti⁴</i>	<i>yü²</i>	<i>chang³</i>	
	Fraternal	towards	grow	

T'i to behave as a younger brother is a verbal sense developed from the original sound and signification of the character read *ti⁴* = younger brother (line 100). For convenience' sake the former is sometimes written 悌, with 心 *hsin* heart as radical.

Yü see line 35.

Chang means to grow, one grown, an elder. The original word

was *ch'ang*², composed of 兀 *wu* lofty, far, 七 *hua* (the old form of 化, to be distinguished from 七 *ch'i* seven, line 84) to melt, to change, and 亡 *wang* to perish (line 159) turned upside down, showing that this last is to be taken in an opposite sense. It is consequently explained as that which will go far without change, lasting, long.

40. 宜 先 知 } is one of the first things to
 I^2 *hsien*¹ *chih*¹ } know.
 Ought before know

I see line 22.

Hsien is composed of 人 *jen* man (under the form in which it appears when placed at the bottom of a character) as radical, and a corrupted 之 (line 1). It is used as a comparative adverb of time.

Chih see line 28.

41. 首 孝 弟 } Begin with filial piety and
 $Shou^3$ *hsiao*⁴ *t'i*⁴ } fraternal love,
 Head filial fraternal

Shou was originally written with three wavy strokes at the top, said to represent hair, the lower portion being an obsolete word for head.

Hsiao is composed of 老 *lao* old (line 24), as seen in combination, as phonetic, and 子 *tzŭ* child underneath as radical, thus picturing the idea of the young taking care of the old.

T'i see line 39. The logic shows it cannot be *ti*.

42. 次 見 聞 } and then see and hear.
 $Tz'ü^4$ *chien*⁴ *wên*² }
 Second see hear

Tz'ü is composed of 二 *érh* two and 欠 *ch'ien* as radical. The latter now means to owe, but was originally a picture of vapour

issuing from a man's head, hence to yawn. Tz'ŭ is explained as not in the front rank or of the best kind.

Chien is composed of 目 *mu* eye (line 262) as radical, and 人 *jen* man (line 40). It originally meant to look at, and has come to signify sense perception of any kind.

Wên is composed of 門 *mên* the two leaves of a door (line 22) and 耳 *êrh* ear, and means to hear, to smell. Seeing and hearing stand for the acquisition of knowledge in general.

43.	知	某	數	} Learn to count,
	<i>Chih</i> ¹	<i>mou</i> ³	<i>shu</i> ⁴	
	Know	certain	numbers	

Chih see line 28.

Mou is composed of 木 *mu* wood as radical, and 甘 *kan* sweet. It originally meant sour plums, explained exactly as *lucus a non lucendo*. An old dictionary says, "Things of which the names are not known are *mou*." The term 某人 *mou jen* a certain man, is used in reading as a substitute for the personal names of Confucius and Mencius, which may not be uttered.

Shu is composed of 支 *p'u* to tap (in composition 攴, see *chiao* line 5) as radical, with an important phonetic. It originally meant to count, probably based upon tapping, in which sense it is now read *shu*³.

44.	識	某	文	} and learn to read.
	<i>Shih</i> ⁴	<i>mou</i> ³	<i>wên</i> ²	
	Know	certain	characters	

Shih is composed of 言 *yen* words and an important phonetic. It answers more to *connaître* than to *savoir*.

Mou see line 43.

Wên originally meant cross lines, any markings or veins, streaks on a tiger, etc.; hence the written character, in which sense it

was used until the introduction of 字 *tzŭ* (see title), and literature, and by extension civilian (see line 189). [Eitel and Père Zottoli have both missed the point of these two lines. For the latter Eitel has "and *understand* the *several appellatives*," whatever that may mean. P. Zottoli has "*scias aliquot notiones*," the *scias* following an *ut* erroneously inserted as a conjunction between lines 42 and 43.]

45.	一	而	十	} Units and tens,
	<i>I</i> ¹	<i>êrh</i> ²	<i>shih</i> ²	
	One	and	ten	

I stands for Unity, the cosmogonical abstraction which was ultimately subdivided into two forces, the resultant being the visible material universe. It is the number of heaven; see title and line 49.

Erh originally meant whiskers. It is now used as a conjunction, sometimes disjunctive, and also as the pronoun you.

Shih is composed of one line pointing east and west and another pointing north and south; it therefore represents the hub of the universe, also numerical completeness, the Chinese system being decimal.

46.	十	而	百	} tens and hundreds,
	<i>Shih</i> ²	<i>êrh</i> ²	<i>pai</i> ³ or <i>pö</i>	
	Ten	and	hundred	

Shih see line 45.

Erh see line 45.

Pai (or *pö*) was composed, according to the *Shuo Wên*, of a contraction of 自 *tzŭ* nose (line 93) as radical, and 一 *i* unity. In K'ang Hsi's dictionary, however, it is regarded as composed of 一 *i* one and 白 *pai* or *pö* white as radical, though *i* would be an intelligible radical and *pai* would be a perfect phonetic. The functions of radical and phonetic are often thus arbitrarily interchanged. *Pai* is much used by synecdoche for all, every; e.g. 百

姓 *pö hsing* the hundred surnames, *i.e.* all the surnames, of which no less than 4657 have been recorded; hence the people of China.

47. 百 而 千 } hundreds and thousands,
 *Pai*³ *érh*² *ch'ien*¹
 Hundred and thousand

Pai see line 46.

Erh see line 45.

Ch'ien is composed of 十 *shih* ten (line 45) as radical, and a corruption of 人 *jen* man. 千歲 *ch'ien sui* a thousand years (line 37) is a title of a prince.

48. 千 而 萬 } thousands and tens of
 *Ch'ien*¹ *érh*² *wan*⁴
 Thousand and ten-thousand thousands.

Ch'ien see line 47.

Erh see line 45.

Wan was originally classed under radical 內 *jou* the track of an animal, and meant insects; hence its primary meanings, myriad, all. It is now classed under radical 艸 *ts'ao* vegetation. It is often written 万 for short; sometimes the Indian 卐 *sauvastika* is employed. 萬歲 *wan sui* ten thousand years (see line 37) is a title of the Emperor.

49. 三 才 者 } The Three Forces
 *San*¹ *ts'ai*² *ché*³
 Three force ones

San see title. The three lines of which this character is composed have been said to stand for heaven, earth, and man.

Ts'ai was originally written as a vertical line dividing two parallel horizontals, and meant vegetation sprouting. It came to mean force, power, talent, and is now classed under radical 手 *shou* hand.

Chê is composed of 白 *tzŭ* (= 自 see line 46) as radical, and a contraction of 旅 *lŭ* a body of 500 men (not a contraction of 老 *lao* old as in line 41). It is impossible to say what was its original meaning; perhaps a leader of 500 men. It is now a particle imparting various forces, substantival (as here), adjectival, adverbial, etc., to words and phrases, and is classed under radical 老 *lao* old. For its phonetic value, based probably upon some older sound, see lines 149, 176, 230, 238.

50. 天 地 人 } are Heaven, Earth, and Man.
 *T'ien*¹ *ti*⁴ *jen*²
 Heaven earth man

T'ien is composed of 一 *i* one, its original radical, and 大 *ta* great, its present radical. Originally meaning the top, that which is above, the physical sky, it soon came to mean the invisible Power beyond, God; popularly, the old man in blue clothes. See line 79.

Ti is composed of 土 *t'u* earth, soil, as radical, and 也 *yeh* female, heaven being regarded as male. See line 79.

Jen see line 1. [When chaos resolved itself into the universe, the lighter gas rose and formed the sky, while the heavier congealed and formed the earth. From the interaction of these two, "the bridal of the earth and sky," all things were produced, of which the chief was man, endowed with reason.]

51. 三 光 者 } The Three Luminaries
 *San*¹ *kuang*¹ *chê*³
 Three bright ones

San see title.

Kuang is composed of 火 *huo* fire above 人 *jen* man (line 40).

The former used to be, the latter is now, its radical.

Chê see line 49.

52. 日 月 星 } are the sun, the moon, and
 Jih⁴ yŭeh⁴ hsing¹ } the stars.
 Sun moon star }

Jih was originally a circle containing an irregular line, and may be regarded as a picture character. It came to be used also in the sense of day.

Yŭeh was originally a picture of the crescent moon, which may be faintly traced even in its modern form. It came to be used for lunar month, twelve of which go to the year, the difference between the lunar and solar years being made up by seven intercalary months in nineteen years.

Hsing was originally 生 *shêng* to produce as phonetic, with three circles at the points of its then trident-like form. Under a later form these circles became three 日 *jih* suns, which combination was then the radical of the character. These were reduced to one, its modern radical. It is explained as the pure, ethereal portion of the universe, which rises to heaven and manifests itself as stars.

53. 三 綱 者 } The Three Bonds
 San¹ kang¹ chē³ }
 Three bond one }

San see title.

Kang is composed of 糸 *ssŭ* silk as radical, with 岡 *kang* a mountain ridge as phonetic. It originally meant a rope, together, and must be carefully distinguished from 網 *wang* a net.

Chê see line 49.

54. 君 臣 義 } are (1) the obligation between
 Chŭn¹ ch'ên² i⁴ } sovereign and subject,
 Prince Minister duty }

Chŭn is composed of 尹 *yin* to rule, with 口 *k'ou* mouth as

radical; hence one whose commands are respected, a ruler. 君子 *chün tzŭ* is the superior or perfect man of Confucian ethics.

Ch'ên under its original form, with curved outline, is supposed to represent a Minister bending before his Prince,

As lofty lords before an Eastern throne
Bend the whole body, not the head alone.

The term has been extended to include any one ruled, a subject, which is the meaning here.

I see line 14. [The Rev. E. J. Eitel, evidently translating from an inaccurate text and reading 矣 *i*, gives the following most forlorn rendering:—"As to the *three social regulators* or rather *that-which-constitutes them* Consists of (the following relationships: There is first that of) the *prince* with his *officials indeed*."]]

55.	父	子	親	}	(2) the love between father and child,
	<i>Fu</i> ⁴	<i>tzŭ</i> ³	<i>ch'in</i> ¹		
	Father	child	love		

Fu see line 18.

Tzŭ see line 11.

Ch'in see line 31. Eitel translates by "intimacy," which is not adequate here.

56.	夫	婦	順	}	(3) the harmony between husband and wife.
	<i>Fu</i> ¹	<i>fu</i> ⁴	<i>shun</i> ⁴		
	Man	wife	harmony		

Fu is composed, like Heaven (line 50) of — *i* one and 大 *ta* great, and seems to have formerly indicated men of exceptional character.

It is now used for husband. Read *fu*² = now, forasmuch as, etc.

Fu is composed of 女 *nŭ* woman as radical and 帚 *chou* a broom, and is emblematical of the duties of a wife.

Shun is composed of 頁 *yeh* head as radical, with 川 *ch'uan* flowing water as phonetic, and gives the idea of floating

smoothly down the stream. [Eitel wrongly makes the bond one-sided, "And finally, there are *husband* and *wife*, the latter in *submission*."]

57. 日 春 夏 } We speak of spring and
 Yüeh⁴ ch'un¹ hsia⁴ } summer,
 Speak spring summer

Yüeh under its old form was supposed to represent breath issuing from the mouth, *q.d.* speech.

Ch'un is composed of 日 *jih* sun as radical, and a contraction in which 艸 *ts'ao* vegetation was once conspicuous. It is also used figuratively in the sense of joyous, pleasant.

Hsia is a contraction of 頁 *yeh* head, an obsolete word for hands, and an obsolete radical which is here said to refer to the feet. It originally meant an inhabitant of the Middle Kingdom, probably from the name of a dynasty which ruled China from B.C. 2205 to B.C. 1818.

58. 日 秋 冬 } we speak of autumn and
 Yüeh⁴ ch'iu¹ tung¹ } winter.
 Speak autumn winter

Yüeh see line 57.

Ch'iu is composed of 禾 *ho* grain, as radical, and 火 *huo* fire, suggesting the sense of harvest-time.

Tung is composed of 冫 *ping* an old word for ice, now used as a radical, and a contraction of 終 *chung* end, *sc.* the end of the year when ice comes. The modern word for ice is 冰 *ping*, formed by the simple addition of water (line 65).

59. 此 四 時 } These four seasons
 Tz'ü³ ssü⁴ shih² }
 This four time

Tz'ü is composed of 止 *chih* to stop, under which radical it is

now classed, and 匕 *pi* a spoon. It originally meant to stop; and from this sense of arrestation it is an easy transition to the modern demonstrative value of the character. See line 273.

Ssŭ see title.

Shih see line 30.

- | | | | | |
|-----|-------------------------|------------------------|----------------------------|----------------------------|
| 60. | 運 | 不 | 窮 | } revolve without ceasing. |
| | <i>Yün</i> ⁴ | <i>pu</i> ¹ | <i>ch'ung</i> ² | |
| | Revolve | not | exhaust | |

Yün is composed of the walking radical with 軍 *chün* military as phonetic. The latter is a corruption of 車 *ch'é* or *chü* a chariot, and 冫 *pao* to enclose (under the old form it completely surrounds the chariot), suggesting a military encampment. *Yün* was originally pronounced *wén*, as still in the Canton dialect, and meant to change one's abode, to transport. Later on, from change it came to mean luck, fortune.

Pu see line 5.

Ch'ung is composed of 穴 *hsüeh* a cave as radical, over 躬 *kung* body as phonetic. It originally meant extreme, limit; and later, without resource, poor.

- | | | | | |
|-----|--------------------------|-------------------------|-------------------------|--------------------------------|
| 61. | 曰 | 南 | 北 | } We speak of north and south, |
| | <i>Yüeh</i> ⁴ | <i>nan</i> ² | <i>pei</i> ³ | |
| | Speak | south | north | |

Yüeh see line 57.

Nan is composed of an old word meaning abundant vegetation (*q.d.* the south), with 羊 *yang* sheep inserted as phonetic. It is now classed under radical 十 *shih* ten (line 45). The south is the standard point, as the north with us, of the mariner's compass, which has been known to the Chinese since the 12th cent. A.D., and is said to have been developed from a legendary "south-pointing chariot" given to tribute-bearing envoys from Tongking

more than a thousand years B.C. Chinese houses are as far as possible duly oriented, facing the south. See line 230.

Pei was originally composed of two men, back to back. How it came to mean north is not clear. It is now classed under radical 匕 *pi* a spoon.

62.	日	西	東	} we speak of east and west.
	<i>Yüeh</i> ⁴	<i>hsi</i> ¹	<i>tung</i> ¹	
	Speak	west	east	

Yüeh see line 57.

Hsi was originally composed of a bird roosting on a tree, which was thought sufficient to suggest the time for roosting when the sun is in the western sky; hence, by an aphetic process on a gigantic scale, the west. It is now classed under radical 厶 *hsia* to cover.

Tung is explained as 日 *jih* the sun among the 木 *mu* trees as radical (lines 52, 66). The east is the place of honour, and 東家 *tung chia* is the master of a house (line 192). The phrase 東西 *tung hsi* east-west means a thing, and it is an insult to say that a man is not a thing, implying that he is only raw material.

63.	此	四	方	} These four points
	<i>Tz'ü</i> ³	<i>ssü</i> ⁴	<i>fang</i> ¹	
	This	four	square	

Tz'ü see line 59.

Ssü see title.

Fang see line 14.

64.	應	乎	中	} respond to the requirements of the centre.
	<i>Ying</i> ⁴	<i>hu</i> ²	<i>chung</i> ¹	
	Answer	to	middle	

Ying is composed of 心 *hsin* heart as radical, with an old form

of 鷹 *ying* a falcon as phonetic. It means to respond, as to a call for services, etc. Read *ying*¹ it means ought, proper.

Hu is composed of 兮 *hsi* an emphatic particle, with 丿 *p'ieh* (obsolete) as radical. It is defined as "language surplus" or expletive, is an interrogative particle, and has also several prepositional values.

Chung is an obvious ideogram, classed under the obsolete radical 丨 *kun* to pass through. Read *chung*⁴ it means to middle, *i.e.* to hit the middle, to attain.

[The above two lines have met with severe treatment at the hands of translators. Bridgman (1836) gave, "These are four points, which tend towards the centre;" Julien (1864), "These four sides of the world correspond to the centre of the earth;" Zottoli (1879), "Istae quatuor orae respondent cum centro;" finally Eitel (1892), "These are the four regions in mutual correspondence with regard to the centre." The idea however, according to the commentary, is simply this. The earth is the centre of the universe; the four points of the compass are associated with the four seasons, and, so to speak, supply these as required. At the same time it is difficult to escape from the belief that the real meaning of this line is "occupy fixed positions as regards any given centre," *i.e.* "fix the orientation around any given origin."]

65.	日	水	火	} We speak of water, fire,
	<i>Yüeh</i> ⁴	<i>shui</i> ³	<i>huo</i> ³	
	Speak	water	fire	

Yüeh see line 57.

Shui originally meant level. It is a picture of flowing water; it influences the north, and is the name assigned to the planet Mercury. It usually appears in composition as 氵 on the left.

Huo is a picture of flames; it influences the south, and is the name assigned to Mars. When at the bottom of a character, in combination, it is expressed by four dots (lines 13, 77).

66.	木	金	土	} wood, metal, and earth.
	<i>Mu</i> ⁴	<i>chin</i> ¹	<i>t'u</i> ³	
	Wood	metal	earth	

Mu was originally written with the horizontal line bent upwards at each end; it was thus a picture of branches in the air and roots in the ground. It influences the east, and is the name assigned to the planet Jupiter.

Chin is composed of 土 *t'u* earth, with two lumps inserted to represent ore, and 今 *chin* now, present, which gives the sound. It is specially the yellow metal, which knows no defilement and may be melted again and again without losing weight, *q.d.* gold. It is also commonly used to mean silver, as in money calculations in which gold does not appear. It influences the west, and is the name assigned to the planet Venus.

T'u is supposed to be a picture of plants springing from the soil. It is the name assigned to the planet Saturn.

67.	此	五	行	} These five elements
	<i>Tz'ü</i> ³	<i>wu</i> ³	<i>hsing</i> ²	
	This	five	operate	

Tz'ü see line 59.

Wu see line 15.

Hsing is supposed to represent two steps, the three strokes on the left being a step with the left foot, known as the double-man radical (line 273), and those on the right a step with the right foot. It means to walk, to act, to operate. Read *hsing*⁴ it means conduct; and read *hang*², a row, a series, from which is taken the word *hong*, a place of business.

68. 本 乎 數 } have their origin in number.
 Pên³ hu² shu⁴
 Root in number

Pên see line 2.

Hu see line 64.

Shu see line 43.

[For the above two lines Père Zottoli has, "Ista quinque elementa fundamentum sunt pro numeratione rerum," with the following gloss, "Siquidem omnia ex his conflantur, et sic constituitur numerabilis individuorum series." In other words he makes number spring from the elements instead of the elements from number. But what becomes of 乎, which has clearly a prepositional value, as in line 64? Eitel has, "*These are the five mutable elements, radically related with regard to the numerical proportions (of the cosmos),*" which would seem to be less available, for tutorial purposes, than the original text. The meaning however is that in the beginning there was One (lines 45, 50). This divided itself into Two, and these forces, known as male and female, positive and negative, heaven and earth, light and darkness, produced the five elements which inform all creation. Heaven is said to have begun by producing water, Earth followed with fire, Heaven with wood, Earth with metal, and lastly Heaven produced earth (soil). Then water began to produce wood, wood to produce fire, fire to produce earth (ashes), earth (soil) to produce metal, metal to produce water, and so on. All this time water was destroying fire, fire was destroying metal, metal was destroying wood, wood was destroying earth, and earth was destroying water, in an endless chain.]

69. 曰 仁 義 } We speak of charity of heart
and of duty towards one's
neighbour,
- Yüeh⁴ jen² i⁴
Speak charity duty

Yüeh see line 57.

Jen is composed of 人 *jen* man and 二 *érh* two, and is defined as love. This was explained in the tenth century A.D. to mean love for one's two neighbours (line 10). Its ethical sense is an inward and spiritual love for all mankind, of which 義 *i* is the outward and visible manifestation. Charity, in the theological sense, seems to be the best rendering; love, which has been substituted for charity in the Revised Version of the New Testament, is wanted for more general purposes. Zottoli has "pietas."

I see lines 14, 240.

70. 禮 智 信 } of propriety, of wisdom, and
of truth.
- Li³ chih⁴ hsin⁴
Propriety wisdom truth

Li see line 32.

Chih is composed of 知 *chih* to know (line 28) as phonetic, above 日 *jih* the sun as radical, being a corruption or contraction of an earlier and more complicated form which is explained as knowledge of language.

Hsin was originally composed of 言 *yen* words as radical, with 心 *hsin* heart on the right, giving a more satisfactory ideogram of truth than the modern form, which is classed under radical 人 *jen* man.

71. 此 五 常 } These five virtues
- Tz'ü³ wu³ ch'ang²
This five constant

Tz'ü see line 59.

Wu see line 15.

Ch'ang, which is also read *shang*, is composed of *shang* (line 270) as phonetic, and 巾 *chin* a cloth, a towel, as radical. It means constant, long-enduring, something which is always present even though obscured by neglect. The term virtue is our nearest equivalent to the extended sense.

72. 不 容 紊 } admit of no compromise.
*Pu*¹ *jung*² *wên*⁴
 Not contain tangle

Pu see line 5.

Jung is composed of radical 宀 *mien* meaning a covered place, a room, and 谷 *ku* a valley. It means to hold, to contain,—a property both of rooms and valleys, says a native philologist,—and by extension to tolerate.

Wên is composed of 文 *wên* streaks (line 44) as phonetic, with 糸 *ssŭ* silk as radical. It signifies confusion such as that of a tangled skein, but something more is required to bring out the sense, which is that no one can be allowed to shirk the practice of the five virtues in however trifling a degree. Julien has, "These cardinal virtues must not be confounded (disturbed in their order);" Père Zottoli, "ista quinque officia non patiuntur perturbari;" and Eitel, "These are the five constant factors of morality, which do not admit of any confusion." All three renderings are obviously inadequate.

73. 稻 粱 菽 } Rice, spiked millet, pulse,
*Tao*⁴ *liang*² *shu*³
 Rice spiked-millet pulse

Tao is composed of 禾 *ho* grain and a common phonetic. It was anciently applied to glutinous rice, but is now used of common rice.

Liang is composed of 米 *mi* rice as radical, below a contraction of 梁 *liang* (line 228) as phonetic. It is the millet of north China,

“distinguished from the paniced millet by its long and dense compound spikes.” *Bretschneider*.

Shu is composed of 艸 *ts'ao* vegetation, with 叔 *shu*, originally to gather, now a father's younger brother, as phonetic. It is “a collective name for leguminous plants and their seeds.” *Bretschneider*.

74.	麥	黍	稷	} wheat, glutinous millet, and common millet.
	<i>Mai</i> ⁴	<i>shu</i> ³	<i>chi</i> ²	
	Wheat	glutinous-millet	common-millet	

Mai is composed of 來 *lai* to come, over an obsolete radical 夊 *sui* to walk slowly, and is now itself a radical. It is subdivided into 大 *ta mai* barley, and 小 *hsiao mai* wheat.

Shu is composed of 禾 *ho* grain, with a contraction of 雨 *yŭ* rain as phonetic. It is specially mentioned as being sticky, and is said to have been called *shu* because it was planted during the 大暑 *ta shu* great heat. It is now a radical.

Chi is composed of 禾 *ho* grain and a phonetic associated with husbandry, as might be inferred from its composition. It is called the chief of the five grains.

[*Shu* and *chi* are said by the Chinese to be varieties, the former having glutinous seeds, of the common millet. However Dr. Hance and other competent botanists “were not able to make out any botanical difference between the two.” *Bretschneider*.]

75.	此	六	穀	} These six grains
	<i>Tz'ŭ</i> ³	<i>liu</i> ⁴	<i>ku</i> ³	
	This	six	grain	

Tz'ŭ see line 59.

Liu is composed of 八 *pa* eight (line 88) below the old pictorial form of 上 *shang* above, which was anciently represented by a line above a line (line 192). It is the number of change, the female numbers

(see title) strengthening at six to reach their climacteric at eight, and is now classed under radical — *i* one.

Ku is composed of 禾 *ho* grain as radical, and a phonetic. It stands for cereals in general, and comes to have such meanings as alive, happy, which are apparently based upon the possession of grain.

76.	人	所	食	} are those which men eat.
	<i>Jen</i> ²	<i>so</i> ³	<i>shih</i> ²	
	Man	what	eat	

Jen see line 1.

So see line 22.

Shih, the composition of which is disputed, seems to have originally meant a grain of rice. It is now a radical, and read *ssŭ*⁴ it means food. [The commentary points out that the six grains mentioned must be held to include all the varieties which fall under each head.]

77.	馬	牛	羊	} The horse, the ox, the sheep,
	<i>Ma</i> ³	<i>niu</i> ²	<i>yang</i> ²	
	Horse	ox	sheep	

Ma is one of the stock pictures in the Chinese written language.

The four dots, elsewhere used for 火 *huo* fire (line 65), are of course the legs. They also do duty for the legs and wings of 鳥 *niao* a bird, and for the fins of 魚 *yŭ* a fish. It is now a radical.

Niu was also a picture character under its old form, which may be produced by removing the dash at the left-hand top corner and turning up the ends of the upper horizontal so as to resemble horns. See line 340.

Yang stands in the north for sheep; in the south it is more widely applied to the goat, also known as 山羊 *shan yang* mountain sheep. Confucius declared that *niu* and *yang* were both words formed after the likeness of the object intended. See line 14.

78. 鷄 犬 豕 } the fowl, the dog, the pig.
 Chi¹ ch'üan³ shih⁴
 Fowl dog pig

Chi is composed of 鳥 *niao* bird as radical, with 奚 *hsi* how? why? as phonetic. It is also written 雞, and is described as the bird which knows the time (line 334).

Ch'üan seems to have greatly impressed Confucius. He said it was a perfect picture of the animal, meaning of course the old form.

Shih is another picture, which likewise leaves much to the imagination, although bristles, feet, and tail are said to stand out distinctly.

79. 此 六 畜 } These six animals
 Tz'ü³ liu⁴ ch'u⁴
 This six keep

Tz'ü see line 59.

Liu see line 75.

Ch'u is composed of 玄 *hsüan* black, dark, mysterious (line 94), an epithet often applied to 天 *t'ien* the sky, and 田 *t'ien* cultivated fields, *i.e.* the black fields which nourish us. [Cf. Eurip. Bacchæ, μέλαν πέδον the black plain; Homer Il. ῥεε δ' αἶματι γαῖα μέλαινα, etc. In connection with the Greek μέλας, comparison may also be made with the Chinese 青 *ch'ing* (lines 84, 180), both being applied to the sky, water, etc.] It means to feed, to nourish, to keep as animals; hence, brute beasts.

80. 人 所 飼 } are those which men keep.
 Jen² so³ ssü⁴
 Man which feed

Jen see line 1.

So see line 22.

Ssŭ is composed of 食 *shih* to eat (line 76) as radical, and 司 *ssŭ* to manage as phonetic (line 334). [For eight extra lines which in some editions are inserted here, see *Appendix I*.]

81. 曰 喜 怒 } We speak of joy, of anger,
 *Yŭeh*⁴ *hsi*³ *nu*⁴
 Speak joy anger

Yŭeh see line 57.

Hsi is composed of 口 *k'ou* mouth as radical and an obsolete word associated with joy. It appears in the *Shuo Wên* as a radical.

Nu is composed of 心 *hsin* heart as radical and 奴 *nu* slave as phonetic.

82. 曰 哀 懼 } we speak of pity, of fear,
 *Yŭeh*⁴ *ai*¹ *chŭ*⁴
 Speak pity fear

Yŭeh see line 57.

Ai is composed of 衣 *i* clothes with 口 *k'ou* mouth inserted in the middle as radical. This is a common arrangement (lines 38, 161). Eitel wrongly renders by "grief."

Chŭ is composed of 心 *hsin* heart as radical, with a phonetic made up of two 目 *mu* eyes over 隹 *chui* a short-tailed bird. The phonetic originally meant the glance of a kite, which would excite fear; hence it came to mean timid, and was probably used in early times without its present radical. One old form was two 目 *mu* eyes over 心 *hsin* heart. Some cheap editions erroneously read 樂 *lo*; hence Eitel's rendering "pleasure."

83. 愛 惡 欲 } of love, of hate, and of desire.
 *Ai*⁴ *wu*⁴ *yü*⁴
 Love hate desire

Ai was originally composed of 夊 *sui* to walk slowly as radical,

with a phonetic made up of 无 above 心, which phonetic was an independent and still earlier word meaning to love. It is now classed under radical 心 *hsin* heart, and answers to the French *aimer*, being used either in the sense of to love or to like.

Wu was originally written 亞 (now *ya* ugly, etc.), which is said to be a picture of two men bending their backs in disgust. It has several other readings, the most important being ʼ wicked, loathsome.

Yü is composed of 谷 *ku* a valley as phonetic, and 欠 *ch'ien* to yawn, deficient, to owe.

84. 七 情 具 } These are the seven passions.
Ch'i¹ *ch'ing²* *chü⁴*
 Seven feelings all

Ch'i is composed of 一 *i* one and 中 *chung* middle (corrupted), *q.d.* a slight trace of the Female Principle coming up in the middle and vitiating the Male Principle, seven being the numeral at which the male numbers (see title) reach perfection (line 75). It is now classed under radical 一 *i* one.

Ch'ing is composed of 心 *hsin* heart and an important phonetic 青 *ch'ing*, which means the colour of nature in all its varying hues (line 180). One of its common significations is circumstances or facts of a case.

Chü is composed of 貝 *pei* the pearl-oyster in a contracted form, and an obsolete word meaning the hands folded. It has two important senses, *viz.* to prepare, and all, every. For the latter, 俱 is now substituted (line 16).

85. 匏 土 革 } The gourd, earthenware, skin,
P'ao² *t'u³* *ko²*
 Gourd earth skin

P'ao is composed of 夸 *k'ua* extravagant as phonetic, with 包 *pao*

to enclose as radical. The latter, which was originally a picture of the foetus, is no longer a radical. Its place has been taken by 勹 *pao*, which was the picture of a man bending forward as if enfolding something. 瓜 *kua* melon is sometimes substituted for 夸 and takes the place of radical, the phonetic being in that case 包 *pao* to enclose.

T'u see line 66.

Ko means hides or skins without the hair on, parchment. The old form is said to be composed of 三十三 *san shih san* thirty-three, which is the number of years in a generation and the time required for a complete change of skin.

86.	木	石	金	} wood, stone, metal,
	<i>Mu</i> ⁴	<i>shih</i> ⁴	<i>chin</i> ¹	
	Wood	stone	metal	

Mu see line 66.

Shih is regarded as the picture of an overhanging cliff, apparently with a boulder beneath it. It is used as a liquid and dry measure, representing in the latter a weight of 120 斤 catties (line 3).

Chin see line 66.

87.	絲	與	竹	} silk, and bamboo,
	<i>Ssŭ</i> ¹	<i>yŭ</i> ³	<i>chu</i> ²	
	Silk	and	bamboo	

Ssŭ is a duplicated form of 糸 *mi* or *ssŭ*, and originally meant ten strands of silk as spun by the silkworm (see title).

Yŭ is composed of 𠂔 *yŭ* to raise and 与 *yŭ* to give, and originally meant several; hence, together, with, and, etc. It also means to give, to bestow, and is now classed under 臼 *chiu* a mortar as radical (line 215).

Chu is described as a grass which grows in winter, and under its old form is regarded as a picture of the object intended.

88. 乃 八 音 } yield the eight musical sounds.
 *Nai*³ *pa*¹ *yin*¹
 Then eight sounds

Nai see line 6.

Pa is explained as to separate, to divide, being a picture of two persons separating, turned back to back (line 162). It may well have been adopted as the symbol for 8 in reference to the obvious and easy divisibility of that unit; the Chinese however occupy themselves less with its origin as a numeral than with its fanciful position, a climacteric of the female numbers (line 75).

Yin is a corruption of 音 *yen* words (line 118) with a stroke inserted, and means regulated noise, *i.e.* musical sounds. These are arranged under eight heads. The gourd furnishes such instruments as the mouth-organ, earth the ocarina, skin the drum, wood the castanet, stone the hanging musical-stone, metal the gong, silk the guitar, and bamboo the flute. [Eitel wrongly renders this line "By these *then* we produce the *eight tones* of the scala."]

89. 高 曾 祖 } Great great grandfather, great
 *Kao*¹ *tsêng*¹ *tsu*³
 High add ancestor

Kao is used of height in both material and immaterial senses. It is supposed to present to the eye the semblance of looking up from a terrace or belvidere, and is here an adjective qualifying *tsu* ancestor understood. See line 215.

Tsêng is composed of 八 *pa* to divide (line 88) above, and 曰 *yŭeh* to speak (line 57) below, a middle portion which is said to be the phonetic. It is defined as a stretcher-out of language, from which we can understand its sense of past, finished, especially as applied to time, thus imparting a tense-value to

verbs. With this meaning it is now read *ts'êng*², while read *tsêng*¹ as above it means to add to, and here qualifies another *tsu*, understood. It is also a common surname (line 128), and is now classed under radical 日 *yŭeh*.

Tsu is composed of 示 *shih*, which is supposed to represent divine commands sent down from heaven, and 且 *ch'ieh*, which originally meant to set forth in sacrifice, *q.d.* worship of ancestors (see line 274). [The line runs, High-ancestor, add-ancestor, and ancestor, the last of which is here narrowed down to grandfather, in colloquial 祖父 *tsu fu*.

90.	父	而	身	} father and self,
	<i>Fu</i> ⁴	<i>êrh</i> ²	<i>shên</i> ¹	
	Father	and	body	

Fu see line 18.

Erh see line 45.

Shên is regarded as a picture of the human body. It is also used in the senses of I, self.

91.	身	而	子	} self and son,
	<i>Shên</i> ¹	<i>êrh</i> ²	<i>tzŭ</i> ³	
	Body	and	son	

Shên see line 90.

Erh see line 45.

Tzŭ see line 11.

92.	子	而	孫	} son and grandson,
	<i>Tzŭ</i> ³	<i>êrh</i> ²	<i>sun</i> ¹	
	Son	and	grandson	

Tzŭ see line 11.

Erh see line 45.

Sun is composed of 子 *tzŭ* son and 系 *hsi* connected, from which

the meaning may be obtained. It was originally classed under the latter as radical, but is now under the former, and is also a common surname.

93. 自 子 孫 } from son and grandson
 Tzŭ⁴ tzŭ³ sun¹
 From son grandson

Tzŭ was originally a picture of the human nose, and it is still found in the ordinary word 鼻 *pi* a nose. Its earliest known sense seems to have been to follow; hence, from. Its later sense of self may have grown up by attraction, *i.e.* attraction of the self in 自己 *tzŭ chi* (= from self) from the *chi* to the *tzŭ*, the former being gradually dropped.

Tzŭ see line 11.

Sun see line 92.

94. 至 元 曾 } on to great grandson and great
 Chih⁴ yŭan² tsêng¹
 Arrive original add
 great grandson.

Chih under its old form was supposed to resemble birds flying downwards and reaching the earth. It is often used as a superlative = very, extreme.

Yŭan (line 254 E) is here used for 玄 *hsŭan* black (line 79), a character which is taboo under the present dynasty, having been part of the personal name of the Emperor K'ang Hsi, A.D. 1662—1723. It means great great grandson, preceding *tsêng* merely for the jingle's sake. The son of this descendant is called 耳孫 *érh sun* ear grandson, being one who can only have heard of his ancestor, not seen him.

Tsêng see line 89.

95. 乃 九 族 } These are the nine agnates,
 *Nai*³ *chiu*³ *tsa*²
 Then nine agnates

Nai see line 6.

Chiu see line 33.

Tsu is composed of an obsolete word meaning to bend, to wave, and 矢 *shih* an arrow, but is now classed under radical 方 *fang* square (line 14). It seems to have originally meant a bundle of arrow-heads, from which it is easy to reach such meanings as clan, family. It came to be used in the sense of agnatic relatives, especially of these nine degrees, as early as the 書經 *Shu Ching* Canon of History (lines 135, 146).

96. 人 之 倫 } constituting the kinships
 *Jen*² *chih*¹ *lun*² of man.
 Man arrive relationship

Jen see line 1.

Chih see line 1. Here obviously of possessive influence.

Lun is composed of *jen* man as radical, and an important phonetic (see line 115) made up of an old radical 亼, now used for 集 *chi* collected together, and 册 *ts'ê* (see line 116), which phonetic means to think, to arrange. The primary sense of *lun* was constant, invariable; then it came to mean classes, relationships (see line 105), obligations, etc. [Eitel strangely renders this line by "which constitute *mankind's* determined order."]

97. 父 子 恩 } Affection between father and
 *Fu*⁴ *tzŭ*³ *ên*¹ child,
 Father child affection

Fu see line 18.

Tzŭ see line 11.

En is composed of 心 *hsin* heart as radical and 因 *yin* cause as phonetic. It here covers the kindness of the father and the dutifulness of the child. Eitel renders it by "kindliness," which leaves out the obligation of the child.

98. 夫 婦 從 } harmony between husband
 *Fu*¹ *fu*⁴ *ts'ung*² } and wife,
 Man wife harmony

Fu see line 56.

Fu see line 56.

Ts'ung was originally 从 two men side by side. It meant to listen to; hence its modern significations to follow, to agree with. [Eitel again makes the blunder of applying the word *ts'ung* only to the wife's conduct,—“the relationship of *husband* and *wife* demanding of the latter *obedience*,”—leaving all obligation of the husband out of the question. See line 56.]

99. 兄 則 友 } friendliness on the part of
 *Hsiung*¹ *tsê*² *yu*³ } elder brothers,
 Elder-brother rule friend

Hsiung is composed of 口 *k'ou* mouth over 人 *jen* man, and originally meant to grow.

Tsê is composed of 貝 *pei* the pearl-oyster and 刀 *tao* knife (刂 in combination). It originally meant to classify, a sense said to be derived from the shells which were used as money in early days. Thence came the meaning of rule, method, to which must be added the conjunctive senses of then, in that case, etc.

Yu see line 31.

100. 弟 則 恭 } respectfulness on the part of
 *Ti*⁴ *tsê*² *kung*¹ } younger brothers,
 Younger-brother rule respect

Ti has been regarded as an altered form of 第 *ti* order, series, from

which the sense of younger brother has been developed. It is also said to be the picture of a thong encircling a faggot. In colloquial, 兄弟 *hsiung ti* means younger brother, and 弟兄 *ti hsiung* means brothers. Read *t'i*⁴, see line 39.

Kung is composed of 共 *kung* all, collectively, as phonetic, with 心 *hsin* heart as radical.

101.	長	幼	序	} precedence between elders and youngers,
	<i>Chang</i> ³	<i>yu</i> ⁴	<i>hsü</i> ⁴	
	Grow	young	series	

Chang see line 39.

Yu see line 23.

Hsü is composed of 广 *yen* a shelter, a house, as radical, with 予 *yü* to give, to yield, as phonetic. It originally meant the eastern and western walls in a house, which separated the inner from the outer portions. It then came to mean a school or asylum, and also the preface to a book.

102.	友	與	朋	} as between friend and friend,
	<i>Yu</i> ³	<i>yü</i> ³	<i>p'êng</i> ²	
	Friend	with	friend	

Yu see line 31.

Yü see line 87.

P'êng is composed of two 月 *yüeh* moons, and is explained as "those who have the same principles in conduct" (line 31). According to the *Shuo Wên* it is said to have been a form of 鳳 *fêng* phoenix, because the latter is the leader which all other birds follow. It is defined as "of the same bent," recalling the "idem velle atque idem nolle" of Cicero. The *p'êng*, who is here regarded as the elder, should be kindly, and the *yu* should be trustful. The colloquial for friend is 朋友 *p'êng yu*. [For the above two lines Eitel gives 長則惠, 幼則順 *chang*³ *tsé*²

*hui*⁴, *yu*⁴ *tsê*² *shun*⁴, kindness on the part of elders, submissiveness on the part of youngers, which words he rightly says are omitted in ordinary editions. But he himself omits the lines here given, which will be found in the *textus receptus* of 王相 Wang Hsiang and also in that of 賀興思 Ho Hsing-ssü.]

103. 君 則 敬 } respect on the part of the
 *Chün*¹ *tsê*² *ching*⁴ } sovereign,
 Prince then respect }

Chün see line 54.

Tsê see line 99.

Ching is composed of the obsolete radical 支 *p'u* to tap, and an obsolete character which looks like 苟 *kou* (line 5) but is really distinct. It means reverent; hence, the respectful attention which is due from a Prince to the representations of his Ministers and to the wishes of his subjects.

104. 臣 則 忠 } loyalty on the part of the
 *Ch'ên*² *tsê*² *chung*¹ } subject.
 Minister then loyal }

Ch'ên see line 54. The scope of this character need not be restricted here, as by Eitel, to officials.

Tsê see line 99.

Chung is composed of 中 (line 64) as phonetic and 心 *hsin* heart as radical, from which an idea of the sense may be deduced.

105. 此 十 義 } These ten obligations
 *Tz'ŭ*³ *shih*² *i*⁴ }
 This ten duty }

Tz'ŭ see line 59.

Shih see line 45.

I see line 14. Père Zottoli here translates *i* by "relationes," which

word he had already used for 倫 *lun* in line 96. [The difficulty is to make out the ten. Wang Hsiang in his commentary enumerates them as follows:—2 in line 97, 2 in 98, 1 in 99, 1 in 100, 2 in 101, 102, 1 in 103, 1 in 104, which taken in groups of two are known as the 五倫 *wu lun* five moral relationships of man. That is to say, he blends lines 101, 102, and extracts two obligations therefrom. Any other course is fatal. Père Zottoli assigns one obligation to elders and youngsters (line 101) and one to friends (line 102). But “friends” is one of the *wu lun*, and requires two obligations all to itself. Eitel has only eight obligations to show, including the two spurious ones mentioned under line 102.]

106. 人 所 同 } are common to all men.
 *Jen*² *so*³ *t'ung*²
 Man what together

Jen see line 1.

So see line 22.

T'ung is composed of 口 *k'ou* mouth, now its radical, and an obsolete word which formerly played that part. It originally meant to come together; hence, with, same, identical, etc.

107. 凡 訓 蒙 } In the education of the young,
 *Fan*² *hsün*⁴ *mêng*²
 All teach dull

Fan is composed of 二 *érh* two, a pair, and an old form of 及 *chi* to reach, to arrive. It originally meant to embrace fully, hence all, mankind, the world, earthly, etc.; and it is now classed under radical 几 *chi* a table or bench. Its literal sense may be allowed to vanish here, though of course its influence remains.

Hsün is composed of 言 *yen* words as radical, and 川 *ch'uan* streams (四川 *ssü ch'uan* the province of that name) as phonetic.

Mông is composed of 艸 *ts'ao* vegetation and an important phonetic.

It was originally defined as 王女 *wang nü* prince's daughter, a name for wistaria, and came to mean in the dark, dull, stupid, the young, and then to teach. [Père Zottoli wrongly renders by "Quicumque instruit rudes." For Eitel, see line 110.]

108. 須 講 究 } there should be explanation
 *Hsü*¹ *chiang*³ *chiu*⁴ } and elucidation,
 Must explain investigate }

Hsü is composed of 頁 *yeh* head as radical and 彡 *shan* hair, feathers. It was formerly a radical and a picture of whiskers or beard, which was its original meaning; hence the modern 鬚 *hsü* a beard. It appears to have been phonetically borrowed to express a word *hsü* to want, need, etc., and has now given up its sense of hair on the face to the more complicated modern character. Is often incorrectly written 須.

Chiang is composed of 言 *yen* words with a phonetic which governs a larger group of characters pronounced like itself *kou*.

Chiu is composed of 穴 *hsüeh* a cave as radical with 九 *chiu* nine as phonetic. It is also used in the sense of judicial examination. [The phrase *chiang chiu* further means to analyse; to reject the coarse and take the fine; to be particular about, etc.]

109. 詳 訓 詁 } careful teaching of the inter-
 *Hsiang*² *hsün*⁴ *ku*³ } pretations of commentators,
 Minute teach research }

Hsiang is composed of 言 *yen* words as radical and 羊 *yang* sheep as phonetic. It means to go into small details, to describe.

Hsün see line 107.

Ku is composed of 言 *yen* words as radical and 古 *ku* ancient (see line 261) as phonetic. It means to trace out original sources; hence, to adduce evidence in support of an interpretation, etc.

110. 明 句 讀 } and due attention to para-
 Ming² chü⁴ tou⁴ } graphs and sentences.
 Clear paragraph sentence }

Ming is an ideogram formed by juxtaposition of 日 *jih* the sun, its modern radical, and 月 *yüeh* the moon (line 52), and means bright.

Chü was originally composed of 口 *k'ou* mouth and 乚 *chiu* to connect as phonetic, and meant crooked. It was pronounced *chü* and *kou*, for the latter sound 勾 being substituted later on, with diverging meanings. It is now classed under radical 勹 (line 85).

Tou is more commonly *tu*² to read, to study. See line 134. [To mark off the proper paragraphs and sentences is one of the functions of a teacher in China, all punctuation being usually omitted from classical works such as the Canon. Eitel has a strange rendering of the above four lines. "Now in *all* cases, when *instruction* is given to the *ignorant*, *Although* it is well to explain characters *orally* and *exhaustively*, Yet, *detailed moral instruction* in the sayings of the *ancients* is just as necessary as *precision regarding syntactic punctuation*."]]

111. 爲 學 者 } Those who are learners
 Wei² hsüeh² ché³ }
 Be learn one }

Wei see line 24.

Hsüeh see line 11.

Chê see line 49.

112. 必 有 初 } must have a beginning.
 Pi⁴ yu³ ch'u¹ }
 Must have beginning }

Pi is composed of 八 *pa* to divide (line 88), its old radical, and 弋 *i* a sharpened stake, to shoot with a bow, as phonetic. It

originally meant division to the uttermost limit, from which it is possible to obtain a glimmering of the modern sense of necessity.

Yu see line 14.

Ch'u see line 1.

113. 小 學 終 } The *Little Learning* finished,
 Hsiao³ hsüeh² chung¹
 Small learn end

Hsiao is said to be composed of 八 *pa* to divide (line 88), with a vertical line in the middle representing unity (line 30); hence, minute.

Hsüeh see line 11.

Chung is composed of 糸 *ssŭ* silk as radical and 冬 *tung* winter (lines 58, 178) as phonetic. It was originally written without the radical silk; in other words, *tung* winter, the end of the year, was made to do duty for *chung* end. The latter character, as it stands, is explained in the *Shuo Wên* as 綵絲, and the point is further obscured by the definition of 綵 in the same work, namely = 急 *chi* flurried, wrongly rendered "remiss" by Dr. Legge in his translation of the *Odes*, p. 641. [The *Little Learning* is the name of an elementary treatise compiled by the famous classical commentator 朱熹 Chu Hsi, A.D. 1130—1200 (line 127). Eitel has here the "Filial Piety Classic" (line 131) instead of the *Little Learning*, as given in the best editions. The latter title is now in general use among foreigners, though the Chinese really means "Learning for the Young."]

114. 至 四 書 } they proceed to the *Four*
 Chih⁴ ssŭ⁴ shu¹
 Reach four book

Chih see line 94.

Ssŭ see title and line 37.

Shu was originally composed of 聿 *lŭ* or *yŭ* a stylus (line 124), with 者 *chê* (line 49) as phonetic, and meant to make known. This was subsequently contracted to the modern character and classed under 曰 *yŭeh* to speak as radical. [The *Four Books* form the first portion of the Confucian Canon and are learnt by heart by all candidates who hope to do anything at the public examinations. They are enumerated in lines 115–130. See also line 135.]

115. 論 語 者 } There is the *Lun Yŭ*,
 *Lun*⁴ *yŭ*³ *chê*³ }
 Discuss speech one

Lun is composed of 言 *yen* words and an important phonetic (lines 96, 116).

Yŭ is composed of 言 *yen* words as radical, and 吾 *wu* I (五 *wu* five and 口 *k'ou* mouth) as phonetic, and means talk.

Chê see line 49. [The *Lun Yŭ*, *Discourses* or *Analects*, contains practically all we really know of the sayings and doings of Confucius. It is ascribed by the Chinese to the immediate disciples of the Sage.]

116. 二 十 篇 } in twenty sections.
 *Erh*⁴ *shih*² *p'ien*¹ }
 Two ten tablet

Erh is the number of earth, though in 五 *wu* five (line 15) it is made to do duty for heaven and earth. It is the first of the female numbers, and represents the mating of — i' one. See title and line 45.

Shih see line 45.

P'ien is composed of 竹 *chu* bamboo (line 87) as radical, with 扁 *pien* flat as phonetic. It means the flat bamboo tablet on which books were written with a stylus (line 124) before the

invention of the hair brush, and is now used either of a section or of a single leaf of a book. [*Pien* flat is composed of 戶 *hu* the leaf of a door (line 22), and 冊 *ts'ê* the tablets of authority granted to the feudal nobles, formerly written with five verticals, here regarded as tablets bearing inscriptions such as are seen at the entrance to a public office. It originally meant a public office, which idea can be readily deduced from gate and tablets as above. Of course there must have been a sound *pien* meaning flat long before there was a character meaning office; so that the gate-and-tablets must have been called *pien* because of flatness, rather than that *pien* could have extended its meaning from gates and tablets to anything flat.]

117. 群 弟 子 } In this, the various disciples
 *Ch'ün*² *tì*⁴ *tzŭ*³ }
 Flock younger-brother child }

Ch'ün is composed of 羊 *yang* sheep as radical, with 君 *chŭn* prince (line 54) as phonetic. It is the common term for a flock of sheep, a crowd of people, etc.

Ti see line 100.

Tzŭ see line 11. *Tì tzŭ* is a compound term meaning disciples.

[Eitel strangely translates, "Wherein, however, the *whole* of the *disciples* and *philosophers*." But *ch'ün* cannot be pressed to mean whole (= all), and *tzŭ* has here nothing to do with philosophers. Père Zottoli too has "omnes discipuli."]

118. 記 善 言 } have recorded the wise
 *Chi*⁴ *shan*⁴ *yen*² }
 Record virtuous words }

Chi is composed of 言 *yen* words as radical with 已 *i* already (line 328) as phonetic. It originally meant to state, and now means to record, to remember.

Shan see line 2.

Yen is a common radical, attached to characters connected in any way with speech. Under its old form, the upper lines seem to issue from 口 *k'ou* mouth. [Confucius is of course understood.]

119. 孟 子 者 } The works of Mencius
 *Mêng*⁴ *tzŭ*³ *chê*³
 Mêng philosopher one

Mêng see line 9.

Tzŭ see line 11.

Chê see line 49.

120. 七 篇 止 } are comprised in seven
 *Ch'i*¹ *p'ien*¹ *chih*³
 Seven slip stop

Ch'i see line 84.

P'ien see line 116.

Chih originally meant a base or foundation, and later the foot. It is now commonly used in the sense of only, derived from to stop. [It is absurd to say, as Eitel does, that the works of Mencius "consist of seven sections only," the comparison being with the *Lun Yŭ* in twenty sections, since the former work is nearly twice the length of the latter. Another view is that Mencius' works end with the 7th section, as if more had been intended; but it is really quite unnecessary to press *chih* for any special value except that of jingle. Père Zottoli's command of Latin here stands him in good stead:—*Mentsii liber septem capitibus absolvitur.*]

121. 講 道 德 } These explain the WAY
 *Chiang*³ *tao*⁴ *tê*²
 Explain way exemplification thereof,

Chiang see line 108.

Tao see line 7. The WAY here is of course that of Confucius.

Tê is composed of the double-man radical (line 67), with a phonetic.

It seems to have originally meant a dry measure holding about a pint. It was used for 得 *tê* to get, to attain; and it is just possible that from the sense of attainment, achievement, it came to mean the exemplification of virtue in good works. [Its phonetic is a corruption of 直 *chih* upright and 心 *hsin* heart, and is explained by "the external is obtained from others, the internal from oneself."]

122. 說 仁 義 } and expound charity and duty
 *Shuo*¹ *jen*² *i*⁴ } towards one's neighbour.
 Expound charity duty

Shuo is composed of 言 *yen* words as radical, and 兌 *tui* which originally meant to speak, and now means to weigh, as phonetic. Its earliest meaning was to expound; now it is the common colloquial word for speak. Also read *shui*⁴ and *yüeh*; see line 206.

Jen see line 69.

I see line 14.

123. 作 中 庸 } The *Chung Yung* was written
 *Tso*⁴ *chung*¹ *yung*¹ }
 Make middle course

Tso is composed of 人 *jen* man as radical, and 𠂔 *cha* which originally meant to stop, and now means suddenly, etc. It covers all kinds of doing and making, even to writing a book (lines 153, 326). [The Peking dialect, here as elsewhere, fails to exhibit the true phonetic. *Cha* should be *tsa*.]

Chung see line 64.

Yung is composed of 庚 *kêng* to change, as phonetic, with 用 *yung* to use, as radical, which in turn was composed of 卜 *pu* to divine and 中 *chung* the middle. "Get your middle," says one luminary of the 1st cent. A.D., a not unworthy prototype of the famous Mrs. Glasse, "and then you can use it." It originally

meant to use; hence the method to be used or followed, a course. [The *Chung Yung* is a short philosophical treatise in one section of thirty-three chapters. Its title has been rendered by Legge as *The Doctrine of the Mean*, by Julien as *L'Invariable Milieu*.]

124. 子 思 筆 } by the pen of Tzŭ-ssŭ;
 Tzŭ³ ssŭ¹ pi³
 Tzŭ ssŭ brush

Tzŭ see line 11.

SSŭ is composed of 心 *hsin* heart, the seat of intelligence, as radical, below an old word (not 田 *t'ien* fields) for the crown of the head, the fontanelle, and originally meant perspicacity. Read *ssŭ*⁴ it means thoughts; read *sai*¹ the jowl. [Tzŭ-ssŭ was the style of 孔伋 K'ung Chi, grandson of Confucius.]

Pi is composed of 竹 *chu* bamboo, its modern radical, and 聿 *lŭ* or *yŭ* a stylus, the old radical, the latter being used to scratch characters on bamboo tablets until the invention of the brush which has been assigned to the 3rd cent. B.C. [In some editions this line reads 乃孔伋 *nai k'ung chi*, with the same meaning.]

125. 中 不 偏 } *Chung* (the middle) being
 *Chung*¹ *pu*¹ *p'ien*¹ } that which does not lean
 Middle not deflected } towards any side,

Chung see line 64.

Pu see line 5.

P'ien is composed of 人 *jen* man as radical, with 扁 *p'ien* flat as phonetic. See line 116.

126. 庸 不 易 } *Yung* (the course) being that
 *Yung*¹ *pu*¹ *i*⁴ } which cannot be changed.
 Course not change

Yung see line 123.

Pu see line 5.

I is composed of 日 *jih* sun as radical and 勿 *wu*, which originally meant a kind of flag with three streamers for signalling, and so came to signify a negative, not, do not. Its primary sense seems to have been a chameleon, the creature of change, of which the character is thought by some to be a picture; hence its meaning as above, derived however by others from the radical sun, which brings about the changes of day and night. Here again the question discussed in line 116 arises. Was the word *i* change developed from the idea suggested by *i* a chameleon, or was the animal so called from a pre-existing word *i* to change? It would seem that the spoken word change must have preceded chameleon, and that the written character may well have been applied first to the animal and then to the idea. See also line 135. [The aim of the *Chung Yung* is to trace the ruling motives of human conduct from their psychological source. It originally formed § 31 of the *Book of Rites* (line 136), being taken thence to form one of the *Four Books* by Chu Hsi (line 113).]

127.	作	大	學	} He who wrote <i>The Great Learning</i>
	<i>Tso</i> ⁴	<i>ta</i> ⁴	<i>hsüeh</i> ²	
	Make	great	learn	

Tso see line 123.

Ta under one of its old forms looked very like the rude picture of a man. This gave rise to the following explanation:—Heaven is great, earth is great, and man too is great; *therefore* great is a picture of man.

Hsüeh see line 11. [*The Great Learning* is Legge's translation of the title of a short treatise which teaches us "to illustrate virtue, to renovate the people, and to rest in the highest excellence." It is now the recognised rendering (Père Zottoli "magna scientia,"

Eitel "Great Learning"), although the term really means "Learning for Adults," in which sense it was understood by the author of *The Little Learning* (line 113).]

128. 乃 曾 子 } was the philosopher Tsêng.
 Nai³ tsêng¹ tzŭ³
 That Tsêng philosopher

Nai see line 6.

Tsêng see line 89.

Tzŭ see line 11. [This philosopher was 曾參 Tsêng Ts'an, *vulg.*

Tsêng Shên, one of the most famous of the disciples of Confucius, B.C. 505—437. But it is by no means certain that he wrote *The Great Learning*, which was originally § 42 of the *Book of Rites* (line 136), being taken thence to form one of the *Four Books* by Chu Hsi (line 113).]

129. 自 修 齊 } Beginning with cultivation of
 Tzŭ⁴ hsiu¹ ch'i² } the individual and ordering
 From cultivate order } of the family,

Tzŭ see line 93.

Hsiu is composed of 彡 *shan* feather ornamentation as radical, with 攸 *yu* to move in water, as phonetic. It means to embellish, to repair, and has been classed by K'ang Hsi under radical 人 *jen* man, though its congener 脩 *hsiu* dried meat, salary of teachers, appears correctly under radical 肉 (月 in combination) *jou* meat. The character 身 *shên* (line 90) is here understood from the text of *The Great Learning*, which Dr. Legge renders by "the person;" but this is ambiguous, and destroys the numerical climax.

Ch'i originally meant the level of growing corn, of which the old form was a picture; hence to level, to regulate. The word 家 *chia* family (line 192) is here understood as above.

130. 至 平 治 } it goes on to government of
 Chih⁴ p'ing² chih⁴ } one's own State and
 Arrive balance govern } tranquillisation of the Empire.

Chih see line 94.

P'ing is composed of 于 *yü* (used for 於 line 35) and 八 *pa* to divide (line 88). It means even, smooth, etc., and with it is understood 天下 *t'ien hsia* beneath the canopy of heaven, the empire. The order of *p'ing* and *chih* is transposed for the jingle's sake.

Chih is composed of 水 *shui* water as radical, and 台 *i* to speak, I, to give (also read *t'ai* exalted) as phonetic, the latter being originally composed of 以 (line 8) over 口 *k'ou* mouth. How it comes to mean to govern, to cure, is somewhat obscure. With it is understood 國 *kuo* a State (line 155), in reference to which term it must be remembered that the work in question was written during the Feudal Age of China, when the country was split up into vassal States owning a nominal allegiance to a suzerain State. See also line 257.

131. 孝 經 通 } When the *Classic of Filial*
 Hsiao⁴ ching¹ t'ung¹ } *Piety* is mastered,
 Filial classic pierce }

Hsiao see line 41.

Ching see title. This work is ascribed to Tsêng Ts'an (line 128).

T'ung is composed of the walking radical and 甬 *yung* bursting vegetation as phonetic. It means to go through, free, not obstructed, to understand, etc.

132. 四 書 熟 } and the *Four Books* are
 Ssü⁴ shu¹ shu² } known by heart,
 Four book cooked }

Ssü see title and line 37.

Shu see line 114.

Shu is composed of 孰 *shu*, as phonetic, with 火 *huo* fire underneath as radical. This phonetic *shu* was the original character for cooked, ripe; but inasmuch as it was also used for another sound *shu* meaning who? what? the two senses were separated as time went on by the insertion of the radical fire whenever *shu* meant cooked or ripe, to distinguish it from *shu* who? what? Thus it was that the growing exigencies of the language called into existence new characters to divide the burden of meanings. [The commentary puts the study of the *Four Books* before that of the *Filial Piety* Classic, an order which is still observed. See line 113.]

133.	如	六	經	} the next step is to the <i>Six Classics</i> ,
	<i>Ju</i> ²	<i>liu</i> ⁴	<i>ching</i> ¹	
	Follow	six	canon	

Ju is composed of 女 *nŭ* woman as radical, and 口 *k'ou* mouth. It is explained as a woman following the injunctions of her father and husband; hence, to go towards, to arrive. In later times it came to be used in the senses of like, as, if, and also in an introductory sense "with regard to," etc.

Liu see line 75.

Ching see title.

134.	始	可	讀	} which may now be studied.
	<i>Shih</i> ³	<i>k'o</i> ³	<i>tu</i> ²	
	Begin	can	read	

Shih is composed of 女 *nŭ* woman as radical, with 台 *i* (line 130) as phonetic. It is defined as "the beginning or birth of woman," and is the opposite of 終 *chung* (line 113). See also lines 200, 212, 293.

K'o is composed of 口 *k'ou* mouth as radical, and an obsolete word meaning vapour striving to free itself. It originally meant to be willing.

Tu is composed of 言 *yen* words as radical, and a phonetic which under its modern form is identical with 賣 *mai*⁴ to sell, but is really the corruption of an obsolete word pronounced *yŭ*. It means to hum over books, to study; with another reading *tou*⁴ (line 110) it means the completion of a sentence, in which sense it is said to be used for 逗 *tou*⁴ to stop. *Mai* to sell was originally composed of 出 *ch'u* to dispose of (line 210) and 貝 *pei* valuables (line 8), while 買 *mai*³ to buy was composed of 网 *wang* a net and *pei* valuables = to get valuables into one's net; see Mencius II. 下, X, 6, 7. [These two lines are rendered by Eitel, "Then perchance, as to the so-called *Six Classics*, a *beginning* can be made to *read* them." But there is no authority for translating *ju* by "perchance." Père Zottoli has "Quoad sex canonicos, tunc poterunt prælegi." But *prælegi* makes 讀 *tu* the act of the teacher instead of the pupil, *prælegere* meaning to read to others as a teacher, to show how a thing should be read, to lecture. See line 283 *et seqq.*]

135.	詩	書	易	} The <i>Books of Poetry</i> , of <i>History</i> , and of <i>Changes</i> ,
	<i>Shih</i> ¹	<i>shu</i> ¹	<i>i</i> ⁴	
	Poetry	book	change	

Shih is composed of 言 *yen* words and 寺 *ssŭ* (line 30). It seems to have originally meant purpose, will; but its only known sense in the earliest records is poetry. Here it stands for the 311 ballads collected and edited by Confucius. 經 *Ching* (see title) is understood with each word in this line.

Shu see line 114. It here stands for a fragmentary historical work which is said to have been edited by Confucius and embraces a period extending from the middle of the 24th cent. to the 8th cent. B.C.

I see line 126. It is here the famous work (line 141), said to have

been composed B.C. 1150, which contains a fanciful system of philosophy deduced from the combinations of the Eight Diagrams or eight sets of lines (line 179).

136.	禮	春	秋	} the <i>Rites of the Chou Dynasty</i> , the <i>Book of Rites</i> , and the <i>Spring and Autumn Annals</i> ,
	<i>Li</i> ³	<i>ch'un</i> ¹	<i>ch'iu</i> ¹	
	Rites	spring	autumn	

Li see line 32. It here stands for two separate works, as given in the translation; otherwise it would be impossible to account for the Six Classics in line 137. Eitel solves the difficulty by splitting the Annals into two, thus "the *Spring and Autumn Annals*"! The two sets of Rites may be regarded roughly as the official and social codes of ancient China.

Ch'un see line 57. This and the next character form the title of the annals of the native State of Confucius between B.C. 722 and 484. These annals are said to have been written by Confucius himself. Their name is derived from the custom of prefixing the season to each entry, spring including summer, and autumn winter (line 160).

Ch'iu see line 58.

137.	號	六	經	} are called the Six Classics,
	<i>Hao</i> ⁴	<i>liu</i> ⁴	<i>ching</i> ¹	
	Name	six	classic	

Hao (read *hao*²) was originally composed of 号 *hao* a cry of pain and 虎 *hu* a tiger, and meant to call out, to wail, in which senses it is frequently seen. It came to mean a designation or mark, as above, and is now classed under radical 虍 *hu* a tiger.

Liu see line 75.

Ching see title.

138.	當	講	求	} which should be carefully explained and analysed.
	<i>Tang</i> ¹	<i>chiang</i> ³	<i>ch'iu</i> ²	
	Ought	explain	seek	

Tang see line 36.

Chiang see line 108.

Ch'iu is classed under radical 水 *shui* water. With it is here understood the word 研 *yen* to grind (note the radical 石 *shih* stone). [The Six Classics are enumerated by Chuang Tzŭ (line 174) as the five given above, *i.e.* without dividing the Rites, and a Book of Music. Unfortunately the passage in question (ch. XIV, *ad fin.*) is undoubtedly an interpolation, and this classification must therefore be referred to a later date. It has been customary since the Sung dynasty (line 251), not the T'ang dynasty (line 239) as Wylie says, *op. cit.* p. 7, to speak of the complete Canon as consisting of 十三經 *shih san ching* Thirteen Classics. Such works as the Classic of Filial Piety (line 131), the 爾雅 *Erh Ya*, an ancient vocabulary of classical and other words and phrases, sometimes spoken of as the Literary Expositor, and the two less known commentaries on the Spring and Autumn Annals (lines 164, 166), have been included; but there is actually no fixed list, various editions of the Thirteen Classics having been published with varying contents. Mayers, in his Reader's Manual, p. 352, reaches the full tale of thirteen only by counting two of them twice over. The Rites of the Chou Dynasty (line 136) was set aside under the Ming dynasty (line 254 K), and the number of so-called Classics reduced to five; hence we now speak of the Four Books (line 114) and the Five Classics.]

139. 有 連 山 } There is the *Lien shan* system,
 Yu³ lien² shan¹
 Have connected hills

Yu see line 14.

Lien is composed of 車 *ch'ê* a cart and the walking radical, and may possibly derive its meaning from a string of carts.

Shan see line 13. [*Lien shan* is the name of a system of philosophy of permutations (line 135) said to have been invented by the Emperor 伏羲 *Fu Hsi*, B.C. 2953—2838, who began with the Diagram for hills.]

140. 有 歸 藏 } there is the *Kuei tsang*,
 Yu³ kuei¹ tsang⁴
 Have return storehouse

Yu see line 14.

Kuei is composed of a contraction of 婦 *fu* wife (line 56), 止 *chih* to stop (line 120) as radical, and an old form of 堆 *tui* a heap as phonetic. It originally meant the marriage of a woman, in which sense it will be found in the *Odes*.

Tsang was originally 臧 *tsang* which is composed of 臣 *ch'ên* (line 54) as radical inserted in 戕 *ch'iang* a spear, and which is now reserved for such meanings as good, right. The 艸 *ts'ao* vegetation was added later in order to mark the sense to conceal. In modern days it means a place for keeping things, a treasury; read *ts'ang*², the character means to conceal, to store up. [*Kuei tsang* was the system of the Emperor 神農 *Shên Nung*, B.C. 2838—2698, who began with the Diagram for earth. Eitel, borrowing from Wylie (*Notes on Ch. Lit.* p. 2), translates this term by Reverting Deposit; and further, again from Wylie, he makes the system in force under the 商 *Shang* dynasty (line 188); and that of line 139 in force under the 夏 *Hsia* dynasty (line 187).]

141. 有 周 易 } and there is the system of
 *Yu*³ *chou*¹ *i*⁴ } Changes of the Chou dynasty;
 Have chou change }

Yu see line 14.

Chou is composed of 口 *k'ou* mouth as radical, with 用 *ying* to use (line 123), and originally meant close, dense, as population, etc. It is here the name of the dynasty which was really founded by 文王 King Wên, though he never mounted the throne, the first sovereign being his son 武王 King Wu, B.C. 1122–1115. The Book of Changes now in vogue is attributed to the pen of the father, who began with the Diagram for heaven.

I see line 126.

142. 三 易 詳 } such are the three systems
 *San*¹ *i*⁴ *hsiang*² } which elucidate the Changes.
 Three change elucidate }

San see title.

I see line 126.

Hsiang see line 109. [Eitel translates this line by "These *three* theories of *Permutations* must be studied in *detail*." But at the date of publication of the *San Tzŭ Ching*, the first two systems were no longer in existence, having disappeared many centuries before, so that it would be quite impossible to recommend them for study either in detail or otherwise. The word *hsiang* is often used as above, its position in the line being due to the jingle, and in any case presenting no syntactical difficulties.]

143. 有 典 謨 } There are the Regulations,
 *Yu*³ *tien*³ *mo*² } the Counsels,
 Have regulation counsel }

Yu see line 14.

Tien is composed of 册 *ts'ê* a tablet (see line 116), raised as a

mark of respect upon 厶 *chi* a stand, which was formerly its radical; *i.e.* records of ancient sovereigns to serve as lessons or examples to posterity. Hence it came to mean statutes, laws, rules, and later, to hypothecate, to mortgage. It is now classed under radical 八 *pa* eight (line 88), and here refers, as also do the five following titles, to certain chapters in the Book of History (line 135).

Mo is composed of 言 *yen* words as radical, with 莫 *mo* not, do not, as phonetic. [The Regulations refer to the sayings and doings of wise Emperors, such as Yao and Shun (line 183), which have become a rule of life for all ages; the Counsels to advice of wise Ministers, such as the Great Yü (line 187).]

144.	有	訓	誥	} the Instructions, the Announcements,
	<i>Yu</i> ³	<i>hsün</i> ⁴	<i>kao</i> ⁴	
	Have	teach	announce	

Yu see line 14.

Hsün see line 107.

Kao is composed of 言 *yen* words as radical, and 告 *kao* to tell. [The Instructions were addresses of an admonitory character, delivered by some wise Minister to his Prince, on the occasion of the latter's accession to the throne. The Announcements were proclamations issued by the sovereign for various political purposes.]

145.	有	誓	命	} the Oaths, the Charges;
	<i>Yu</i> ³	<i>shih</i> ⁴	<i>ming</i> ⁴	
	Have	oath	order	

Yu see line 14.

Shih is composed of 言 *yen* words as radical, below 折 *shé* to break (from 手 *shou* hand and 斤 *chin* an axe) as phonetic, and originally meant to bind, hence an oath. [*Shé* to break was

originally written with 艸 *ts'ao* grass, arranged vertically, on the left as radical, instead of the modern 手 *shou* hand (扌 in combination); the archaic form of the latter would be thus closely imitated.]

Ming is an ideogram composed of 口 *k'ou* mouth as radical, with 令 *ling* (line 271) an order. It means to cause to act, to employ; also later, divine commands, destiny. [The Oaths consisted of addresses to officials, calling for assistance and usually promising rewards and threatening punishment. The Charges were what the name implies, delivered to officials at important junctures.]

146.	書	之	奧	} these are the profundities of the Book of History.
	<i>Shu</i> ¹	<i>chih</i> ¹	<i>ao</i> ⁴	
	Book	's	mystery	

Shu see line 114.

Chih see line 1.

Ao was originally composed of 宀 *mien* a shelter as radical, with 采 *pien* to distinguish and 升 *kung* folded hands below. It originally meant the south-west corner, where the *lares* were placed. Hence perhaps the modern meanings, retired, mysterious, obscure.

147.	我	周	公	} Our Duke of Chou
	<i>Wo</i> ³	<i>chou</i> ¹	<i>kung</i> ¹	
	I	Chou	duke	

Wo is composed of 戈 *ko* a spear as radical, and a character on the left which is regarded by some as an old form of 殺 *sha* to kill.

Chou see line 141.

Kung is said to be composed of 八 *pa* the back turned (line 88) on 人 *ssŭ* private interests; hence to divide evenly, just, public-spirited, which would be the correct attitude for the ruler of a

State. [The Duke of Chou was younger brother of 文王 King Wên, the first sovereign of the Chou dynasty (line 141), whose empire he helped to consolidate. The mariner's compass is attributed to him by the Chinese. Died B.C. 1105.]

148. 作 周 禮 } drew up the Ritual of the
 Tso⁴ chou¹ li³ } Chou dynasty,
 Make chou ceremonial }

Tso see line 123.

Chou see line 141.

Li see line 136. [This is the official set of Rites (see lines 136, 138).

It deals with the ranks and duties of government servants, and was originally divided under six heads (line 149), the last of which was found to be missing early in the 1st cent. A.D.]

149. 著 六 官 } in which he set forth the duties
 Chu⁴ liu⁴ kuan¹ } of the six classes of officials,
 Manifest six official }

Chu is composed of 艸 *ts'ao* grass as radical and 者 *ché* (line 49).

It is commonly used in the sense of to make or write a book.

Liu see line 75.

Kuan is composed of radical 宀 *mien* shelter, under which it is now classed, and an old word for heap, many. It is defined as officials serving their prince, the lower portion of the character giving the idea of plurality. [Père Zottoli's rendering "exhibuitque sex præfectos" is unnecessarily hard and fast. The six divisions under which the Duke of Chou ranged all officials were 天官 *t'ien kuan* State Counsellors, 地官 *ti kuan* Ministers of Finance, 春官 *ch'un kuan* Ministers of Sacrificial Worship, 夏官 *hsia kuan* Ministers of War, 秋官 *ch'iu kuan* Ministers of Justice, 冬官 *tung kuan* Ministers of Public Works. These were to some extent prototypes of the modern Six Boards. See lines 50, 57, 58.]

150. 存 治 體 } and thus gave a settled form
 Ts'un² chih⁴ t'i³ } to the government.
 Keep govern body }

Ts'un was originally composed of 子 *tzŭ* child as radical and 才 *ts'ai* (line 49), and meant to ask compassionately after. It is now used in the sense of to preserve, to put on record.

Chih see line 130.

T'i is composed of 骨 *ku* bones (line 162) as radical, and a common phonetic (line 32). It means the body, to embody, form, shape, style, etc. [Eitel is wide of the mark with, "And *preserved* the rules of *controlling personal* conduct," thus making *chih* govern *t'i*. The idea of course is that the promulgation of a definite system put an end to anomalies by securing fixity of procedure.]

151. 大 小 戴 } The Elder and the Younger
 Ta⁴ hsiao³ tai⁴ } Tai
 Great small tai }

Ta see line 127.

Hsiao see line 113.

Tai was originally composed of 異 *i* strange, with a phonetic pronounced *ts'ai*, and meant to increase things by dividing them. It now means to uphold, to wear on the head, and is classed under radical 戈 *ko* a spear, but is here a surname. [The two Tai were cousins, and both of them distinguished scholars of the 2nd and 1st centuries B.C.]

152. 註 禮 記 } wrote commentaries on the
 Chu⁴ li³ chi⁴ } Book of Rites.
 Annotate ceremonies record }

Chu is composed of 言 *yen* words with 主 *chu* master as phonetic. The latter character originally meant the wick of a candle, now

written with fire 炷. Preceded by heaven, 天主 *t'ien chu*, it forms the term used by the Roman Catholics for God.

Li see line 32.

Chi see line 118. [These last two characters form the title of the work, by the Younger Tai, included among the Five Classics of modern times (lines 136, 138). It is called *Chi* and not 經 *Ching* (see title) because it was not the actual work of any of the great Sages of old, but merely a compilation based upon their utterances.]

153.	述	聖	言	} They published the holy words,
	<i>Shu</i> ⁴	<i>shêng</i> ⁴	<i>yen</i> ²	
	Publish	holy	words	

Shu is composed of the walking radical and a phonetic said to have formerly meant a kind of millet. It originally signified to follow, and in its later sense was expressly distinguished by Confucius from 作 (line 123), the former being simply the act of transmitting the sayings of others.

Shêng is composed of 耳 *érh* ear as radical and 呈 *chéng* level, to offer to a superior, a common phonetic. It originally meant keen of apprehension, and is now almost the equivalent of inspired, being applied only to Confucius, Mencius, the great Sages of antiquity, and the Emperor. It is also employed by missionaries in Christian terminology. See line 269.

Yen see line 118.

154.	禮	樂	備	} and Ceremonies and Music were set in order.
	<i>Li</i> ³	<i>yo</i> ⁴	<i>pei</i> ⁴	
	Ceremony	music	prepare	

Li see line 32.

Yo or *yüeh* was originally the picture of drums on a stand (note the 木 *mu* wood) as used at an ancient orchestral performance.

It is defined as a general name for the combinations of the 5 notes of the ancient scale and the 8 musical sounds (line 88).
Read *lo*⁴, it means pleasure, joy, content.

Pei was originally written without its present radical at the left, under which form it has been explained as an ideogram composed of 苟 *kou* if (abbreviated, see line 5) over 用 *yung* to use = if wanted for use, suggesting ready, prepared.

155.	曰	國	風	} We speak of the <i>Kuo fêng</i> ,
	<i>Yüeh</i> ⁴	<i>kuo</i> ²	<i>fêng</i> ¹	
	Speak	State	wind	

Yüeh see line 57.

Kuo is composed of 或 *huo* some one, perhaps, as phonetic, in an obsolete word meaning enclosure, as radical.

Fêng is composed of 虫 *ch'ung* insects, abbreviated from 蟲, and 凡 *fan* all (line 107) as phonetic. It is formed with insect because when the wind blows in spring, insects are called into existence. It was one of the 540 Radicals of the *Shuo Wên* retained among the 214 Radicals of K'ang Hsi's dictionary, and is here elliptical for 風俗 *fêng su* wind common = manners and customs. [*Kuo fêng*, the manners and customs of the States, is the title of the first section of the Book of Poetry (line 135). It is so called because it was customary for the various rulers of the Feudal States to forward to their suzerain, 天子 *t'ien tzŭ* the Son of Heaven, such ballads as were commonly sung by the people under their jurisdiction. These were then submitted to the Imperial Musicians, who were able to judge from their nature of the manners and customs prevailing in the various States, and the suzerain was thus enlightened as to the administration of his vassal Princes.]

156. 曰 雅 頌 } we speak of the *Ya* and
 Yüeh⁴ ya³ sung⁴ } of the *Sung*.
 Speak odes panegyric

Yüeh see line 57.

Ya is composed of 隹 *chui* short-tailed birds (obsolete) as radical, and 牙 *ya* teeth as phonetic, and originally meant a crow, daw, etc., for which 鴉, with 鳥 *niao* birds, has been substituted. It came to mean refined, but is here the title of a section of the Book of Poetry, subdivided into *Lesser Ya* and *Greater Ya*, the former being sung at ordinary entertainments given by the suzerain, and the latter on grand occasions when the feudal princes were gathered together.

Sung is composed of 頁 *yeh* head as radical, with 公 *kung* (line 147) as phonetic. It originally meant the countenance and was pronounced *jung*. Later on it came to mean to praise, a sacrificial ode, and is now commonly used in letters to express a wish or prayer.

157. 號 四 詩 } These are the four sections
 Hao⁴ ssü⁴ shih¹ } of the Book of Poetry,
 Name four poetry

Hao see line 137.

Ssü see title.

Shih see line 135.

158. 當 諷 詠 } which should be hummed
 Tang¹ fêng⁴ yung⁴ } over and over.
 Ought chant hum

Tang see line 36.

Fêng is composed of 言 *yen* words as radical, with 風 *fêng* wind (line 155) as phonetic. It has now come to mean to ridicule, to lampoon.

Yung has 永 *yung* everlasting (line 254 P) as phonetic, the latter character being remarkable as containing all the elementary strokes used in writing. It is pretty much the same as *fêng*, the two characters signifying that peculiar method of crooning or humming over verses to oneself, almost universal in China. See line 263.

159. 詩 既 亡 } When odes ceased to be made,
 *Shih*¹ *chi*⁴ *wang*²
 Poetry when disappear

Shih see line 135.

Chi is composed of 无 *chi* to hiccough as phonetic, with an obsolete radical said to mean the fragrance of grain. It originally meant a small meal, rations, but is now a particle of finality, = since, already, etc.

Wang is composed of 入 *ju* to enter and 𠂔 an old form of 隱 *yin* to conceal. It means to escape as a fugitive, to perish, lost, etc. Read *wu* = not. [The Rev. Eitel failed to seize the point of this line, to wit, "(As to the Spring and Autumn Annals) it was when the Book of *Odes* was *already lost*, that etc." But there is no suspicion that the *Odes* ever were lost, the true explanation being that with the decline of the suzerain's power over the Feudal States, the construction of *Ya* odes fell into desuetude. See *Mencius*, Book IV, Pt. II, ch. 21. Neither does Père Zottoli provide a very lucid rendering in "Carmen cum cessaverit," especially as elsewhere he speaks of the "carminum liber."]

160. 春 秋 作 } the *Spring and Autumn*
 *Ch'un*¹ *ch'iu*¹ *tso*⁴
 Spring autumn make

Ch'un see line 136.

Ch'iu see line 136.

Tso see line 123. [Père Zottoli here adopts a singular idiom, namely “chronicorum liber exurgit.” If he employs “exurgit” (exurgit for preference) to avoid the use of a passive, he misses a good chance of illustrating the powers of Chinese words, which readily lend themselves to any voice, mood, or tense, as required. For two interpolated lines see *Appendix II.*]

161.	寓	褒	貶	} These <i>Annals</i> contain praise and blame,
	Yü ⁴	pao ¹	pien ³	
	Dwell	praise	blame	

Yü is composed of 宀 *mien* shelter as radical, with a common phonetic. It originally meant to sojourn, to be present in, and comes by extension to mean allegory, but Eitel is quite wrong in giving it here such an extended meaning as “Which, being metaphorically *suggestive* of either *praise* or *censure*.”

Pao is now composed of 保 *pao* to guarantee as phonetic, with 衣 *i* clothes as radical (line 82). K'ang Hsi gives a different combination as the classical form, but the *Shuo Wên* gives another; in fact there are several ways of writing this character, of which the one adopted is the most common. It originally meant long robes, and these, conferred by the sovereign, may have come to embody the idea of praise.

Pien has 貝 *pei* pearl-oyster, valuables, as radical, with 乏 *fa* exhausted (said to be 正 *chêng* upright turned the wrong way round) as phonetic. It originally meant to injure. [This is the famous “praise-and-blame” theory, based upon the following words of Mencius, “Confucius completed the *Spring and Autumn Annals*, and rebellious Ministers and bad sons stood aghast.” Hence it came to be said that “one word of such praise was more honourable than an embroidered robe, and one word of such censure sharper than an axe.”]

162. 別 善 惡 } and distinguish the good from
*Pieh*² *shan*⁴ *o*⁴ } the bad.
 Separate good bad }

Pieh is composed of 刀 *tao* knife (in combination) on the right as radical, and an obsolete word which meant to scrape or cut a man's flesh from his bones. The latter is the phonetic of 過 *kuo* (line 18) less 口 *k'ou* mouth, and is 骨 *ku* bones less 肉 (月 in combination) *jou* flesh; it has nothing to do with 另 *ling* separate, as might be inferred from the way in which it is now written. [An old form of *pieh* was two 八 *pa* (line 88), and the modern 八 *pa* eight is now written in official documents 捌.]

Shan see line 2.

O see line 83.

163. 三 傳 者 } The three commentaries upon
*San*¹ *chuan*⁴ *chê*³ } the above
 Three record one }

San see title.

Chuan is composed of 人 *jen* man as radical, and 專 *chuan* (line 8) as phonetic, and means a chronicle, a biography. See line 269. Read *ch'uan*², it means to transmit, to deliver as orders, to summon (line 213).

Chê see line 49.

164. 有 公 羊 } include that of Kung-yang,
*Yu*³ *kung*¹ *yang*² }
 Have kung yang }

Yu see line 14.

Kung see line 147.

Yang see line 77. [Kung-yang is here a double surname, being

that of the author of one of the three commentaries on the *Spring and Autumn Annals*, who flourished in the 5th cent. B.C. Like that of Ku-liang (line 166) it is much inferior to the great work of Tso (line 165); indeed, from striking similarities in the two former, it has been suspected either that one is a copy of the other or that both may be from the same hand.]

165.	有	左	氏	} that of Tso,
	<i>Yu</i> ³	<i>tso</i> ³	<i>shih</i> ⁴	
	Have	tso	family	

Yu see line 14.

Tso is composed of the old form for 手 *shou* hand as radical, over 工 *kung* labour, its modern radical, and means the left hand, calling to mind the discredited position of the left hand among Hindus and other eastern nations. The left is now the place of honour in China, but in ancient times the right; hence left is found in literature with such senses as wrong, heterodox, etc. Here it stands for the surname of 左邱明 Tso-ch'iu Ming, the most important of the three commentators and a reputed disciple of Confucius. His commentary is of infinitely more value, from every point of view, than the original text, and is popularly known as the *Tso Chuan*.

Shih is said to be the picture of a landslip, with an obsolete phonetic added. It is now a radical meaning family name, family, clan, and is often tacked on to surnames. In the case of a woman, it then means her maiden name.

166.	有	穀	梁	} and that of Ku-liang.
	<i>Yu</i> ³	<i>ku</i> ³	<i>liang</i> ²	
	Have	ku	liang	

Yu see line 14.

Ku see line 75.

Liang see line 73. [The last two characters are the double surname of the third commentator, who lived in the 5th cent. B.C.]

167. 經 既 明 } When the Classics are
 *Ching*¹ *chi*⁴ *ming*² } understood,
 Classic when clear }

Ching see title. It may here be noted that the term Classics is not applied only to the works mentioned in lines 135, 136, but includes also the Four Books (line 115 et seq.). Eitel wrongly inserts "six," although the commentary particularly repudiates any such limitation: 四書六經皆經也 *ssŭ shu liu ching chieh ching yeh* the Four Books and Six Classics are all Classics.

Chi see line 159.

Ming see line 110.

168. 方 讀 子 } then the writings of the
 *Fang*¹ *tu*¹ *tzŭ*³ } various philosophers should
 Then read philosopher } be read.

Fang see lines 14, 30.

Tu see lines 110, 134.

Tzŭ see line 11. [This injunction includes 諸子 *chu tzŭ* (line 176) philosophers generally, orthodox and otherwise, line 169 guiding the student towards his right goal, the ultimate glorification of Confucianism. Eitel wrongly restricts it to "the ten philosophers," meaning the five philosophers mentioned in lines 171—174, with five other lesser lights, the works attributed to some of whom are now recognised to be spurious, *viz.* 列子 *Lieh Tzŭ*, 管子 *Kuan Tzŭ*, 韓非子 *Han Fei Tzŭ*, 淮南子 *Huai-nan Tzŭ*, and 鶡冠子 *Ho Kuan Tzŭ*.]

169. 撮 其 要 } Pick out the important
 Ts'o⁴ ch'i² yao⁴ } points in each,
 Choose the need

Ts'o is composed of 手 *shou* hand as radical, and 最 *tsui* to collect (line 202) as phonetic.

Ch'i appears to have been written 厶 (see line 143) in early ages, meaning a stand for exhibiting things. It is defined as a word for pointing at things, a demonstrative, and is now classified under radical 八 *pa* (line 88). It is sometimes a demonstrative, and sometimes merely the article, definite or indefinite.

Yao is composed of an obsolete character representing the two hands as radical, and 交 *chiao* to interlace, originally a picture of crossed legs, as phonetic. The whole is a picture of a man standing with his arms akimbo, and meant waist, now written 腰 with 肉 *jou* flesh as radical; hence necessary, important, to need, etc. Read *yao*¹ it means to meet, to intercept, to make an agreement, etc.

170. 記 其 事 } and take a note of all facts.
 Chi⁴ ch'i² shih⁴ }
 Record the affair

Chi see line 118. It is not meant that such facts should be learnt by rote, but rather noted for use.

Ch'i see line 169.

Shih is composed of 史 *shih* historian (line 176), its old radical, with a contraction of 之 *chih* (line 1) as phonetic, and originally meant duties of office, to serve. It is now classed under radical 讠 (obsolete), and means business, affairs, but here points towards facts, as opposed to theories, which facts heterodox writers may have simply misinterpreted.

171. 五 子 者 } The five chief philosophers
 Wu³ tzŭ³ ché³
 Five philosopher one

Wu see line 15. Chief is implied.

Tzŭ see line 11.

Chê see line 49.

172. 有 荀 揚 } are Hsün, Yang,
 Yu³ hsün² yang²
 Have hsün yang

Yu see line 14.

Hsün is composed of 艸 *ts'ao* vegetation as radical, with 旬 *hsün* a period of ten days, a decade, as phonetic. It is the name of a plant, not identified, and here the surname of 荀況 Hsün K'uang (line 4).

Yang see line 16. It is here the surname of 楊雄 Yang Hsiung (line 4).

173. 文 中 子 } Wên Chung Tzŭ,
 Wên² chung⁴ tzŭ³
 Wên chung tzŭ

Wên see line 44.

Chung see line 64. Sometimes wrongly written 仲.

Tzŭ see line 11. These three characters form the posthumous title conferred upon 王通 Wang T'ung, a philosopher who flourished A.D. 583-616.

174. 及 老 莊 } Lao Tzŭ, and Chuang Tzŭ.
 Chi² lao³ chuang¹
 Reach lao chuang

Chi is composed, under its old form, of 又 *yu* hand (line 18) as

radical, and 人 *jen* man, and is explained as to seize the man ahead, hence to come up to. Here = and.

Lao see line 24.

Chuang is composed of 艸 *ts'ao* vegetation as radical, and 壯 *chuang* strong as phonetic. (The latter, composed of 士 *shih* a soldier as its old radical, with 爿 *ch'iang* or *ch'uang* a bedstead as phonetic, was the original character.) It is here the surname of a philosopher of the 4th cent. B.C., who wrote on the teachings of Lao Tzŭ.

175. 經 子 通 } When the Classics and the
 *Ching*¹ *tzŭ*³ *t'ung*¹ } Philosophers are mastered,
 Classic philosopher pierce }

Ching see title and line 167.

Tzŭ see line 11.

T'ung see line 131.

176. 讀 諸 史 } the various histories should
 *Tu*² *chu*¹ *shih*³ } be read,
 Read all historian }

Tu see line 134.

Chu is composed of 言 *yen* words and 者 *ché* (line 49). It is not necessary always to translate it rigorously; sometimes it is a mere sign of the plural. It also has various prepositional values, such as at, on, in, to, etc.

Shih was composed, under its old form, of 又 *yu* hand (line 18) grasping 中 *chung* the middle (line 64), *sc.* impartiality. It is defined as one who records events, and was applied in early ages to the Grand Astrologer of the Court.

177. 考 世 系 } and the genealogical con-
 K'ao³ shih⁴ hsi⁴ } nections should be examined,
 Examine generation connect }

K'ao is composed of 老 *lao* old (line 24) abbreviated, and an obsolete phonetic. It originally meant old; then it came to signify a dead father; now it is the common term for examination.

Shih is composed of three 十 *shih* tens, thirty years being the Chinese estimate of the length of a generation of men. It is also used in the sense of mankind, the world.

Hsi is 糸 *ssü* silk, with a dash at the top, and means to tie, to bind. [Eitel translates this line by "*Searching* their chapters on *genealogy* and their family *records*." But *hsi* has no such meaning as "records."]

178. 知 終 始 } so that the end of one dynasty
 Chih¹ chung¹ shih³ } and the beginning of the
 Know end beginning } next may be known.

Chih see lines 28, 70.

Chung see line 113.

Shih see line 134. [Eitel continues "*So as to know both the end and the beginning of history*."]

179. 自 義 農 } From Fu Hsi and Shên Nung
 Tzŭ⁴ hsi¹ nung² }
 From vapour till }

Tzŭ see line 93.

Hsi is composed of 兮 *hsi* separation of vapour, later a particle of emphasis (an old radical), with 義 *i* (line 14) as phonetic. It originally meant vapour, but here stands for the name of the legendary Emperor 伏 *Fu* (or 庖 *P'ao*) 義 *Hsi*, who reigned B.C. 2953—2838, and is said to have developed the Diagrams

(line 135) from the marks on the back of a tortoise. It is now classed under radical 羊 *yang* a sheep.

Nung appears under a dozen different forms, the original composition of which is obscure. It is now classed under radical 辰 *ch'én* heavenly bodies, and seems to have been originally associated with the dim light of dawn, but here stands for the name of the legendary Emperor 神農 *Shên Nung*, the Divine Husbandman, who reigned B.C. 2838—2698, and is said to have first taught the art of agriculture.

180. 至 黃 帝 } on to the Yellow Emperor, —
 *Chih*⁴ *huang*² *ti*⁴
 Arrive yellow ruler

Chih see line 94.

Huang is composed of 田 *t'ien* fields and 光 *kuang* (line 51) under an old form. It is one of the five colours (青 *ch'ing* blue and green, 黃 *huang* yellow, 赤 *ch'ih* red, 白 *pai* white, 黑 *hei* black), and is assigned to earth. It is now the Imperial colour, which under the Chou dynasty (line 141) was red.

Ti is now classed under radical 巾 *chin* a napkin, but in early ages it was classed under 上 *shang* above, with 束 *tz'ü* a thorn as phonetic. It originally meant to investigate judicially, the ruler of the world, and so came to mean the Supreme Being, God, and also the deified spirits of Imperial ancestors. Some have traced it to the eight-pointed star of Babylon, but in the old form given in the *Shuo Wên* dictionary there are but seven points. [The Yellow Emperor reigned B.C. 2698—2598, and is the reputed inventor of clothes.]

181. 號 三 皇 } these are called the Three
 *Hao*⁴ *san*¹ *huang*²
 Name three ruler

Hao see line 137.

San see title.

Huang was originally composed of 自 *tzŭ* from, with 王 *wang* prince (as though *de par le roi*) as radical, and means great. It is classed under radical 白 *pai* white (hence a suggested connection with the White Tsar), and is part of the term 皇帝 *huang ti* Emperor. [Mr. Demetrius Boulger made an amusing blunder in his *History of China*, vol. I, p. 6, note, by confounding *Huang ti* Emperor, as above, with *Huang ti* the Yellow Emperor of line 180:—"Hoangti means the Yellow Emperor; but it henceforth became a usual title for the first ruler of a new dynasty to take."]

182. 居 上 世 } who lived in the early ages.
 *Chŭ*¹ *shang*⁴ *shih*⁴
 Abide top generation

Chŭ is composed of 尸 *shih* a corpse as radical, and 古 *ku* ancient. It originally meant to squat on the heels, and is now classed under radical 口 *k'ou* mouth.

Shang see line 75.

Shih see line 177.

183. 唐 有 虞 } T'ang and Yu-yŭ
 *T'ang*² *yu*³ *yŭ*³
 T'ang yu yŭ

T'ang is composed of 口 *k'ou* mouth as radical, with 庚 *kéng* to change as phonetic. It originally meant big words; hence, to boast. It here stands for the famous Emperor, better known from his canonisation as 堯 Yao, who reigned B.C. 2357—2258 and had previously been Marquis of T'ang.

Yu see line 14.

Yŭ is composed of 虍 *hu* tiger as radical, with 吳 *wu* (line 223) as phonetic, and originally meant a fabulous animal. It now

means to reckon, to be anxious, etc., and here stands, with *yu* = occupier, for the place of birth of the famous Emperor, better known from his canonisation as 舜 Shun, who reigned B.C. 2255—2205. [Eitel translates, "Next comes *T'ang having Yü* to follow him." Père Zottoli says in a note "*Yeou yu vero dicitur Choen 舜* imperator, item a feudi nomine," which would appear to be incorrect.]

184. 號 二 帝 } are called the Two Emperors.
 Hao⁴ êrh⁴ ti⁴
 Name two ruler

Hao see line 137.

Erh see title.

Ti see line 180.

185. 相 揖 遜 } They abdicated, one after
 Hsiang¹ i¹ hsün⁴ } the other,
 Mutual yield withdraw

Hsiang see line 3. It is quite wrong here to squeeze out the usual sense of reciprocity. There was in fact no reciprocity in the case. Yao abdicated in favour of Shun, and Shun put the Great Yü (line 187) on the throne.

I is composed of 手 *shou* hand as radical, with a phonetic composed of 口 *k'ou* mouth and 耳 *êrh* ear, to whisper. It is now commonly used in the sense of to salute with the folded hands.

Hsün is composed of 孫 *sun* grandchild (line 92) as phonetic, with the walking radical.

186. 稱 盛 世 } and theirs was called the
 Ch'êng¹ shêng⁴ shih⁴ } Golden Age.
 Entitle prosperous age

Ch'êng is composed of 禾 *ho* grain and a phonetic which seems

to have meant to pick up with the 爪 *chao* claws, fingers. It originally signified to weigh, hence to estimate, to entitle. Read *ch'êng*⁴ it is a weighing-machine.

Shêng is composed of 成 *ch'êng* (line 26) as phonetic, and an obsolete radical 皿 *min* dishes. Read *ch'êng*² it means to hold, to contain.

Shih see line 177. [Père Zottoli seems to have pressed the *hsiang* too closely, "mutuique honoris observantia, nuncupatur florentissima ætas." Eitel misses the meaning of both lines, "who in mutual deference successively resigned, Though they were by reputation most prosperous rulers." He has evidently read 治 for 世 with "Chan Yo-han."]

187. 夏 有 禹 } The Hsia dynasty had Yü;
 *Hsia*⁴ *yu*³ *yü*³
 Hsia have yü

Hsia see line 57.

Yu see line 14.

Yü originally meant insects, and 虫 *ch'ung* insects might well have been chosen as its radical. It is however classed under an obsolete word 內 *jou* the footprints of certain animals, and here stands for the wise Minister, afterwards first Emperor of the Hsia dynasty, popularly known as 大禹 *ta yü* the Great Yü, who reigned B.C. 2205—2197. He is chiefly famous for having drained the empire of a vast body of water, which some have tried to identify with Noah's flood.

188. 商 有 湯 } the Shang dynasty had T'ang;
 *Shang*¹ *yu*³ *t'ang*¹
 Shang have [t'ang]

Shang is composed of 內 *nei* inside, with 口 *k'ou* mouth inside it, the two forming an old radical, with 章 *chang* a document, abbreviated, as phonetic. It is now classed under radical 口 *k'ou*

mouth, and is the name of a dynasty which lasted from B.C. 1766—1122.

Yu see line 14.

T'ang is composed of 水 *shui* water as radical, with a common phonetic (lines 16, 126), and originally meant hot water. It here stands for the first Emperor of the Shang dynasty, who reigned B.C. 1766—1753 and is popularly known as 成湯 *ch'êng t'ang* T'ang the Completer (line 26).

189.	周	文	武	} the Chou dynasty had Wên and Wu;—
	<i>Chou</i> ¹	<i>wên</i> ²	<i>wu</i> ³	
	Chou	wên	wu	

Chou see line 141.

Wên see line 44.

Wu is composed of 止 *chih* to stop, as radical, and 戈 *ko* spear, weapons; stoppage of hostilities being the ultimate object of war. This etymology is dated back in the *Tso Chuan* (line 165) to B.C. 595.

190.	稱	三	王	} these are called the Three Kings.
	<i>Ch'êng</i> ¹	<i>san</i> ¹	<i>wang</i> ²	
	Entitle	three	king	

Ch'êng see line 186.

San see title.

Wang is composed of three horizontals which stand for heaven, earth, and man in the middle, the line for man being nearer to heaven than to earth, in token of his divine obligations. These are united by a vertical line which typifies the influence of the sovereign. The character was originally a radical, but is now classed under 玉 *yŭ* jade. Read *wang*⁴ = to rule. [The two in line 189, King Wên and King Wu, who were father and son, count only as one. For although King Wu was the first

sovereign of the Chou dynasty (line 141), King Wên is regarded as its virtual founder, and is thus allowed to share posthumously in the honours of his son. Wên and Wu are the names under which they were severally canonised.]

191. 夏 傳 子 } Under the Hsia dynasty the
 Hsia⁴ ch'uan² tzŭ³ } throne was transmitted from
 Hsia transmit child } father to son,

Hsia see line 57.

Ch'uan see line 163.

Tzŭ see line 11. [Up to the time of the Great Yŭ, some virtuous man had always been chosen as successor to the reigning monarch, a system which Yŭ himself strove to carry on. After his death, however, his nominee was set aside and his own son was appointed.]

192. 家 天 下 } making a family possession
 Chia¹ t'ien¹ hsia⁴ } of the empire.
 Family heaven below }

Chia is composed of 宀 *mien* shelter as radical, and 豕 *chia* a boar, abbreviated, as phonetic. It is the equivalent of our word home, a pig under a roof forming an ideogram which should be especially suggestive to our neighbours in the sister isle.

T'ien see line 50.

Hsia is composed under its old form of a line below a line, thus forming an ideogram (line 75). It is now classed under radical 一 *i* one. [Under heaven, all beneath the canopy of the sky, is the common term for the empire, as being commensurate with the world. For the above two lines Eitel has, "(As to the time occupied by each Dynasty,) as the founder of the *Hsia* delivered the throne to his son (B.C. 2197), his family possessed all the country to *Heaven* subject."]

193. 四 百 載 } After four hundred years,
 *Ssŭ*⁴ *pai*³ *tsai*³
 Four hundred year

Ssŭ see title.

Pai see line 46.

Tsai⁴ is composed of 車 *ch'é* cart as radical, and an obsolete phonetic (line 151), and originally meant to contain, to load, full, complete, etc. Read *tsai*³ it means a year, which sense seems to have been derived from full, complete. There are however other and more fanciful explanations. [Four hundred is a round number. The Hsia dynasty lasted from B.C. 2205—1766. Eitel says to 1818, but this was the date of the accession of the last Emperor.]

194. 遷 夏 社 } the Imperial sacrifice passed
 *Ch'ien*¹ *hsia*⁴ *shê*⁴
 Move Hsia sacrifice

Ch'ien see line 6.

Hsia see line 57.

Shê is composed of 示 *shih* divine manifestation as radical, and 土 *t'u* earth, and originally meant lord or spirit of the earth; hence, sacrifices to such spirits, the sacrificial communion of the Emperor, the Son of Heaven, with the Supreme Being. [Eitel has, "When at last Heaven removed Hia's tutelary altar." But there is no need to supply Heaven as a subject to *ch'ien*; the root idea is sufficient.]

195. 湯 伐 夏 } T'ang the Completer
 *T'ang*¹ *fa*¹ *hsia*⁴
 T'ang fell hsia

T'ang see line 188.

Fa is composed of 人 *jen* man and 戈 *ko* a spear, and means to cut down, to destroy. See line 249.

Hsia see line 57. [Gradually the sovereigns of this dynasty, which had been founded under such brilliant auspices (line 187), began to degenerate, the climax being reached under the reign of 桀 *Chieh* Kuei, who came to the throne in B.C. 1818 and for many years indulged in cruel brutality and lust almost unparalleled in history.]

196.	國	號	商	} and the dynastic title became Shang.
	<i>Kuo</i> ²	<i>hao</i> ⁴	<i>shang</i> ⁴	
	State	name	shang	

Kuo see line 155.

Hao see line 137.

Shang see line 188. [Shang was further changed to 殷 *Yin* in B.C. 1401.]

197.	六	百	載	} The line lasted for six hundred years,
	<i>Liu</i> ⁴	<i>pai</i> ³	<i>tsai</i> ³	
	Six	hundred	year	

Liu see line 75.

Pai see line 46.

Tsai see line 193.

198.	至	紂	亡	} ending with Chou Hsin.
	<i>Chih</i> ⁴	<i>chou</i> ⁴	<i>wang</i> ²	
	Arrive	chou	disappear	

Chih see line 94.

Chou is composed of 糸 *ssŭ* silk as radical, and what appears to be 寸 *ts'un* an inch but is really an abbreviation of 肘 *chou* elbow, as phonetic. It originally meant crupper, but here stands for 紂 *辛* Chou Hsin, who was under this Yin or Shang dynasty

precisely what Chieh Kuei (line 195) had been under the Hsia dynasty, the immediate cause of its downfall.

Wang see line 159.

199.	周	武	王	} King Wu of the Chou dynasty
	<i>Chou</i> ¹	<i>wu</i> ³	<i>wang</i> ²	
	Chou	wu	king	

Chou see line 141.

Wu see line 189.

Wang see line 190.

200.	始	誅	紂	} finally slew Chou Hsin.
	<i>Shih</i> ³	<i>chu</i> ¹	<i>chou</i> ⁴	
	Begin	slay	Chou	

Shih see line 134. [The value of *shih* in this combination seems to have been missed by translators. The character carries within it a reference to the previous opposition of King Wu's father (line 190), who however had not achieved any tangible result. Hence King Wu *shih* was the first = finally. Père Zottoli has "tunc occidit T'cheou;" but tunc is inadequate, and there is no aspirate in the proper name. Eitel has for the two lines, "The founder of the *Cheu* dynasty was *Wu Wang*, He having made a *commencement* by *destroying* the tyrant *Cheu*."]]

Chu is composed of 言 *yen* words as radical, and 朱 *chu* a pearl as phonetic, and originally meant to punish.

Chou see line 198.

201.	八	百	載	} His own line lasted for eight hundred years,—
	<i>Pa</i> ¹	<i>pai</i> ³	<i>tsai</i> ³	
	Eight	hundred	year	

Pa see line 88.

Pai see line 46.

Tsai see line 193. [The Chou dynasty lasted from B.C. 1122—B.C. 255.]

202. 最 長 久 } the longest dynasty of all.
 Tsui⁴ ch'ang² chiu³
 Very long lasting

Tsui is composed of 冡 *mao* an old word for a hat, as radical, over 取 *ch'ü* to take. It originally meant to seize, to collect; and from the idea of collecting many came its modern sense as a superlative. [*Ch'ü* to take is composed of 耳 *êrh* ear and 又 *yu* hand (line 18), and refers to the old custom of cutting off the left ears of prisoners in war for transmission to the victorious chieftain or prince.]

Ch'ang see line 39.

Chiu was an old radical, and was explained as a picture of cauterisation from behind, to cauterise being expressed later on by the addition of 火 *huo* fire as radical, thus 灸. How it came to signify length of time is not clear. It is now classed under radical 丿 *p'ieh*. ["Being *peerless* in length of duration" is Eitel's strange rendering of this line.]

203. 周 轍 東 } When the Chous made tracks
 Chou¹ ch'ê⁴ tung¹
 Chou cart-rut east

Chou see line 141.

Ch'ê is composed of 車 *ch'ê* cart as radical, and a common phonetic. It is colloquially read *ché*⁴.

Tung see line 62. [In B.C. 781, during the reign of 平王 King P'ing, the capital was transferred from 鎬 Hao in the modern province of Shensi to 洛邑 Lo-i in Honan. [Eitel wrongly gives B.C. 770 as the date, and Père Zottoli contents himself with a note explaining that the Court was moved "ad orientem."]]

204. 王 綱 墜 } the feudal bond was
 Wang² kang¹ chui⁴ } slackened;
 Prince bond sink }

Wang see line 190.

Kang see line 53.

Chui is composed of 土 *t'u* earth as radical, with 隊 *tui*⁴ a group, a regiment, as phonetic. [The idea is that the allegiance of the vassal States to the 王 *wang* suzerain began to grow weak, which Père Zottoli hardly seems to reach with "Regum disciplina corruit," as though *wang* referred to the feudal nobles. Eitel is nearer with "The sovereign's authority began to totter."]

205. 逞 干 戈 } the arbitrament of spears and
 Ch'êng³ kan¹ ko¹ } shields prevailed;
 Violent shield spear }

Ch'êng is composed of the walking radical, and 呈 *ch'êng*, which now means to proffer or tender, as phonetic. It originally meant to go through, to move with speed, and then as here, to act with violence at slight provocation. [Eitel translates it "raised."]

Kan is composed, under its old form, of 入 *ju* to enter, upside down, and 一 *i* one. It originally meant to oppose, and must be distinguished from 千 (line 47).

Ko is supposed to be a picture, under its old form, of the particular kind of spear intended. It is composed of 弋 *i* a sharpened stake and 一 *i* one.

206. 尚 遊 說 } and peripatetic politicians
 Shang⁴ yu² shui⁴ } were held in high esteem.
 Esteem travel counsel }

Shang is composed of 八 *pa* (line 88) and 向 *hsiang* towards, and originally meant to add to; hence its adverbial value

still, notwithstanding. It is now classed under radical 小 *hsiao* small.

Yu is composed of the walking radical and a phonetic which originally meant a streamer or pennant. It is used with 游, which is now a distinct character but which appears to have been once only another form.

Shui (see line 122) means to stop, to halt, to counsel, and here refers to a class of adventurers who wandered from State to State, offering plans for vengeance etc. on rival rulers. This character is also sometimes read *yŭeh*⁴, for 悅 to take pleasure in.

207.	始	春	秋	} This period began with the Spring and Autumn epoch,
	<i>Shih</i> ³	<i>ch'un</i> ¹	<i>ch'iu</i> ¹	
	Begin	spring	autumn	

Shih see line 134.

Ch'un see line 57.

Ch'iu see line 58. [With the transfer of the Court (see line 203) the period known later on as the Spring and Autumn may be roughly said to have begun, although the work of Confucius which gave its name to the epoch starts only from B.C. 722. Père Zottoli strangely mistakes the last two words for the book, and translates by "Initio apparuit Chronicorum liber." The book could scarcely have appeared at the beginning of the period it describes.]

208.	終	戰	國	} and ended with that of the Warring States.
	<i>Chung</i> ¹	<i>chan</i> ⁴	<i>kuo</i> ²	
	End	fight	state	

Chung see line 113.

Chan is composed of 戈 *ko* spear as radical, with *tan* single as phonetic.

Kuo see line 155. [The Spring and Autumn period, as chronicled

by Confucius, ended in B.C. 484, after which the States quarrelled among themselves for two hundred years, the greater coercing or absorbing the less powerful, until the event related in lines 211, 212. There is an historical work, the 戰國策 *Chan kuo ts'ê*, which records the troubles of these times, covering the period B.C. 362—255.]

209. 五 霸 强 } Next, the Five Chieftains
 Wu³ pa⁴ ch'iang² } domineered,
 Five chief strong }

Wu see line 15.

Pa is composed of 月 *yüeh* moon, its old radical, and an obsolete phonetic, and originally referred to the new moon. It is now classed under radical 雨 *yü* rain. [The Five Chieftains were Dukes 桓 Huan, 文 Wên, 襄 Hsiang, 穆 Mu, and Prince 莊 Chuang. They were the rulers of various States under the Spring and Autumn period.]

Ch'iang is composed of 虫 *ch'ung* insect as radical, with 弘 *hung* the clang of a bow as phonetic, and originally meant a fierce kind of fly. It is now classed under radical 弓 *kung* a bow, and is also written 強.

210. 七 雄 出 } and the Seven Martial States
 Ch'i¹ hsiung² ch'u¹ } came to the front.
 Seven male come-forth }

Ch'i see line 84.

Hsiung is composed of 隹 *chui* birds as radical, with 宏 *kung* the arm as phonetic, and is defined as 鳥父 *niao fu* the male of birds (line 18). [The States alluded to as flourishing during the second epoch were 秦 Ch'in, 楚 Ch'u, 齊 Ch'i, 燕 Yen, 漢 Han, 趙 Chao, and 魏 Wei.]

Ch'u was originally a picture of luxuriant vegetation, and meant

to go in, a sense which is still, though rarely, attached to it. Its modern radical is 凵, an obsolete word meaning to contain. [Père Zottoli translates this line by "septem potentes exorti sunt," by which he refers to men and not to States, since he always translates the latter by "regna." He does not however mention in his notes the names of the seven heroes to whom he alludes. Ho Hsing-ssü gives them in his commentary as the Princes of the first six States given above, with the Prince of the 梁 Liang State as the seventh. The translation adopted is based on Wang Hsiang's commentary.]

211.	嬴	秦	氏	} Then the House of Ch'in, descended from the Ying clan, family
	Ying ²	ch'in ²	shih ⁴	
	Ying	ch'in	family	

Ying is composed of 女 *nŭ* woman, and 嬴 *lei* thin with 羊 *yang* sheep left out, the latter being given in the *Shuo Wên* as phonetic. It was the family name of the Emperor 少昊 Shao Hao, B.C. 2958, and is classed like other old clan names, and like 姓 *hsing* surname (= woman-born, from 女 *nŭ* woman and 生 *shêng* to produce), under 女 as radical. See line 350.

Ch'in is composed of 禾 *ho* grain as radical, and a contraction of 春 *ch'un* spring (line 57) as phonetic. It was the name of a fief bestowed upon the descendants of a Minister under the Emperor Shun (line 183) and adapted for growing grain.

Shih see line 165. [Père Zottoli has "Yng e Ts'in familia," and shows by his note that he means "familia" to belong to "Yng." Eitel has "a man of the *Ying* clan, being the sovereign of the *Ts'in* family." The translation however must be based on the following facts. Ying was the name of an old family or clan, one member of which received the fief of Ch'in for services rendered to a sovereign of the Chou dynasty; 是爲秦氏

hence the House of Ch'in and the First Emperor (see line 212).]

212. 始 兼 并 } finally united all the States
 Shih³ chien¹ ping⁴ } under one sway.
 Begin together unite }

Shih see line 134. [Eitel translates with fatal inaccuracy "*Commenced to absorb and to unite etc.*"]

Chien is composed of a hand (old form) grasping two (= plurality) ears of grain, under which radical it was originally classed, now under 八 *pa* (line 88).

Ping is composed of 从 *ts'ung* to follow, its old radical, with 开 *ch'ien* level as phonetic. It originally meant to follow; hence, two together, united, etc. It is also explained as two 人 *jen* men grasping two 干 *kan* shields, *q.d.* united. [The above union was accomplished in B.C. 221 by the then ruler of the Ch'in State. After vanquishing and absorbing the other States, he succeeded in proclaiming himself 始皇帝 *Shih Huang Ti* the First Emperor of a united China. He died B.C. 210.]

213. 傳 二 世 } The throne was transmitted
 Ch'uan² êrh⁴ shih⁴ } to Erh Shih,
 Transmit êrh shih }

Ch'uan see line 163.

Erh see title.

Shih see line 177. [Erh Shih, or Second Generation, is the title under which is known in history the youngest son of the First Emperor, the latter having declared that the line he founded should endure for ten thousand generations. His elder brother was murdered to clear the way, a fate he himself shared in B.C. 207. Eitel wrongly translates the title, with the following result, "the throne of which was *delivered* only to the *second generation.*"]

214. 楚 漢 爭 } upon which followed the
 Ch'u³ han⁴ chéng¹ } struggle between the Ch'u
 Ch'u han contend } and the Han States.

Ch'u is composed of 林 *lin* a forest (line 66), one half of which is the radical under which it is now classed, and 疋 (now *p'i*³ a piece or bale) an old form of 足 *tsu* foot, as phonetic. Its chief meanings are to punish, clear, perspicuous; but it is here only the name of a State (line 210).

Han is composed of 水 *shui* water as radical, and a contraction of 難 *nan* difficult as phonetic. It originally meant waves, and is the name of a famous river. It has also been applied to the Milky Way, and is here the name of a State.

Chêng is composed of 爪 *chao* claws, its modern radical, which is the picture of a hand with the back uppermost, 又 *yu* a hand (line 18), and an obsolete character meaning to drag, *i.e.* two hands tugging.

215. 高 祖 興 } Then Kao Tsu arose,
 Kao¹ tsu³ hsing¹ }
 Kao tsu rise }

Kao see line 89.

Tsu see line 89. [*Kao tsu* is a "temple name," often bestowed after death upon the first Emperor of a dynasty (line 239). The Emperor here in question was 劉邦 *Liu Pang*, a quondam beadle, who in B.C. 202, after a successful revolution, mounted the throne as first Emperor of the Han dynasty.]

Hsing is composed of 臼 *chiu* a mortar with 同 *t'ung* (line 106) inserted, the lower portion being originally a pair of hands holding up the mortar (*cf.* line 87). It means by extension to prosper. [Eitel wrongly translates "*Kao Tsu*, being victorious."]

216. 漢 業 建 } and the House of Han was
 Han⁴ yeh⁴ chien⁴ } established.
 Han patrimony establish

Han see line 214.

Yeh was originally composed of 巾 *chin* a napkin below an obsolete radical meaning luxuriant vegetation, and meant a toothed board for a stand of bells. It is now classed under radical 木 *mu* wood, and means property, trade, calling, etc.

Chien is composed of 夨 *yin* to progress as radical, and 聿 (line 114), here a contraction of 律 *lŭ* statutes. It originally meant to fix the laws of a State.

217. 至 孝 平 } When we come to the reign
 Chih⁴ hsiao⁴ p'ing² } of Hsiao P'ing,
 Arrive hsiao p'ing

Chih see line 94.

Hsiao see line 35.

P'ing see line 130. [Hsiao P'ing is here the dynastic title of the Emperor who came to the throne in A.D. 1.]

218. 王 莽 篡 } Wang Mang usurped the
 Wang² mang³ ts'uan⁴ } throne.
 Wang mang usurp

Wang see line 190.

Mang is composed of 犬 *ch'üan* a dog (line 78) lying down in the middle of 艸 *ts'ao* vegetation, doubled, under which radical it is now classed. It means jungle, and also rude, coarse, but is here merely part of the name of a famous usurper who occupied the throne between A.D. 9–23.

Ts'uan is composed of 算 *suan* to calculate as phonetic, and 人 *ssŭ* an obsolete word meaning private, selfish, as radical. It is

defined as to rebel and seize, which sense is fairly deducible from the component parts.

219. 光 武 興 } Then Kuang Wu arose,
 Kuang¹ wu³ hsing¹
 Kuang wu rise

Kuang see line 51.

Wu see line 189.

Hsing see line 215. [Kuang Wu is the dynastic title of a descendant of Kao Tsu (line 215) in the ninth degree, who destroyed Wang Mang the Usurper and placed himself upon the throne in A.D. 25. Here again Eitel wrongly renders *hsing* by victorious.]

220. 爲 東 漢 } and founded the Eastern Han
 Wei² tung¹ han⁴
 Make east han

Wei see line 24.

Tung see line 62.

Han see line 214. [Under the former dynasty, now known as 西漢 *hsi han* the Western Han or as the 前漢 *ch'ien han* Earlier Han, the capital was at 長安 Ch'ang-an in Shensi. It was moved eastward to 洛陽 Lo-yang in Honan by Kuang Wu; hence the term Eastern. This dynasty is also known as 後漢 *hou han* the Later Han, a name subsequently bestowed upon one of the Five Dynasties mentioned in lines 247-250.]

221. 四 百 年 } It lasted four hundred years,
 Ssü⁴ pai³ nien²
 Four hundred year

Ssü see title.

Pai see line 46.

Nien was originally written with 禾 *ho* grain as radical above

千 *ch'ien* a thousand as phonetic, and meant ripe grain, from which it is not a very far cry to year. It is now classed under radical 干 (line 205).

222. 終 於 獻 } and ended with the Emperor
 *Chung*¹ *yŭ*² *hsien*⁴ } Hsien.
 End with hsien }

Chung see line 113.

Yŭ see line 35.

Hsien is composed of 犬 *ch'üan* dog as radical, with an obsolete word meaning tripod as phonetic. It was originally a term applied to fat dogs offered in sacrifice at the ancestral temple. It means to present to a superior, but is here the dynastic title of the last Emperor of the Eastern Han dynasty, whose reign ended A.D. 221.

223. 魏 蜀 吳 } Wei, Shu, and Wu,
 *Wei*⁴ *shu*³ *wu*² }
 Wei shu wu }

Wei is composed of 委 *wei* to depute as phonetic, with 鬼 *kuei* disembodied spirit as radical. It here stands for portions of modern Shansi and Honan, over which a son of the great 曹操 *Ts'ao Ts'ao* ruled as first Emperor.

Shu is composed, under its old form, of 虫 *ch'ung* insect as radical, below 目 *mu* eye as formerly written, with a curved line. It originally meant caterpillar or looper, the curved line being a picture of the loop formed by the insect when moving. It is here a name for modern Ssüch'uan, over which 劉備 *Liu Pei*, a quondam artisan, ruled as first Emperor.

Wu is a common surname, and is popularly known as 口天吳 *k'ou t'ien wu* the *wu* which is made up of *k'ou* and *t'ien*, in allusion to its structure. It here stands for that part of the

empire known as modern Kiangsu, over which 孫權 Sun Ch'üan ruled as first Emperor.

224. 爭 漢 鼎 } fought for the sovereignty of
 Chêng¹ han⁴ ting³ } the Hans.
 Contend han tripod }

Chêng see line 214.

Han see line 214.

Ting is a picture of a bronze vessel with three legs and two handles, used for burning incense. It is here figuratively employed, just as throne is often used in English.

225. 號 三 國 } They were called the Three
 Hao⁴ san¹ kuo² } Kingdoms,
 Name three kingdom }

Hao see line 137.

San see title.

Kuo see line 155. [The period covered by these rival Kingdoms was only about 45 years in all, yet it is one of the most famous in Chinese history and is the subject of a widely-known historical romance, based upon the tragedies enacted while the empire was thus torn by civil war.]

226. 迄 兩 晉 } and existed until the Two
 Ch'i³ liang³ chin⁴ } Chin dynasties.
 Reach two chin }

Ch'i is composed of the walking radical with 乞 *ch'i* to beg as phonetic. It is also read *hsi*³, and commonly means until. [Eitel has "*Followed by the reigns of the Two Tsin,*" but there is no authority for such a rendering.]

Liang is composed of 一 *i* one, with an obsolete word meaning again as both radical and phonetic; *i.e.* one taken again = two.

It was originally the twenty-fourth part of an ounce, equal to the weight of 100 grains of millet, but now = $\frac{1}{16}$ of a 斤 (line 3) and is classed under radical 入 *ju* to enter.

Chin was originally composed of 日 *jih* sun beneath a contraction of 至 *chih* to arrive, duplicated, and meant to go in. It was explained thus: "When the sun comes out, all things go in." It here stands for the Western Chin dynasty, A.D. 265—317, and the Eastern Chin, A.D. 317—420, so called because their capitals were at 洛陽 Lo-yang in Honan and 南京 Nanking in Kiangsu, respectively.

227.	宋	齊	繼	} Then followed the Sung and the Ch'i dynasties,
	<i>Sung</i> ⁴	<i>ch'i</i> ²	<i>ch'i</i> ⁴	
	Sung	ch'i	connect	

Sung is composed of 宀 *mien* shelter as radical and 木 *mu* wood, and originally meant a hut, a dwelling. It is now a common surname, and here stands for a dynasty, A.D. 420—479, generally known as the 劉宋 Liu Sung, from the surname of its founder, to distinguish it from the great Sung dynasty (line 251).

Ch'i under its old form was a picture of ears of grain growing up level, and was intended to express the idea of evenness. It is here the name of a dynasty, A.D. 479—502.

Chi is composed of 糸 *ssŭ* silk and an old word which meant broken turned round as though mended; hence its meanings, to splice, to continue a line.

228.	梁	陳	承	} and after them the Liang and Ch'ên dynasties.
	<i>Liang</i> ²	<i>ch'ên</i> ²	<i>ch'êng</i> ²	
	Liang	ch'ên	receive	

Liang is composed of 木 *mu* wood as radical, with 水 *shui* water, and 刃 *ch'uang* to wound (= 創 line 242) as phonetic. It means

a bridge, a beam, and is here the name of a dynasty, A.D. 502—557.

See lines 73, 245.

Ch'ên is composed of 阜 *fu*⁴ or *fou*⁴ a mound, 阝 in combination, always on the left (line 230), as radical, 木 *mu* wood, and 申 *shên* to report as phonetic, and has apparently no connection with 東 *tung* east (line 62). It means to set forth, to state, and is here the name of a dynasty, A.D. 557—589.

Ch'êng is composed of 手 *shou* hand as radical, with 冂 *chieh* the half of an official seal or tally, and an obsolete character meaning the hands reverently folded. It signifies to receive from a superior.

229.	爲	南	朝	} These are the southern dynasties,
	Wei ²	nan ²	ch'ao ²	
	Be	south	court	

Wei see line 24.

Nan see line 61. Referring to the four dynasties in lines 227, 228, to each of which the word *nan* southern is often prefixed.

Ch'ao is composed of 𠂔 *kan* dawn (into the composition of which enters 旦 *tan* the sun appearing above the horizon, dawn), an old radical, and 舟 *chou* boat as phonetic. It was originally read *chao*¹, and meant early morning (line 265). Read *ch'ao*² it means the Court, audiences being held at dawn, and so by extension a dynasty. In consequence of its change of form it is now classed under radical 月 *yüeh* the moon.

230.	都	金	陵	} with their capital at Nanking.
	Tu ¹	chin ¹	ling ²	
	Capital	chin	ling	

Tu is composed of 者 (line 49) and 邑 *i* a town or hamlet, 阝 in combination, always on the right (line 228). It also means all, every.

Chin see line 66.

Ling is composed of 阜 *fou* a mound (line 228) as radical, with

a common phonetic. It means a tumulus, especially of a tomb. *Chin-ling* is here an old name for Nanking, the southern capital, which had also been the capital under the Eastern Chin dynasty (line 226).

- | | | | | |
|------|-------------------------|--------------------------|-------------------------|--|
| 231. | 北 | 元 | 魏 | } The northern dynasties are
the Wei dynasty of the
Yüan family, |
| | <i>Pei</i> ³ | <i>yüan</i> ² | <i>wei</i> ⁴ | |
| | North | yüan | wei | |
| | | | | |

Pei see line 61.

Yüan see line 94. Here a surname.

Wei see line 223. [The Northern Wei dynasty was founded in A.D. 386 by a Tartar of the 拓跋 Toba family, which name was changed by a later Emperor to 元 Yüan. Eitel wrongly translates "The *northern* (Toba, subsequently called) *Yuen*, family established the *Wei* dynasty." The construction however is peculiar, there being a pause at *pei*, the influence of which extends down to line 234.]

- | | | | | |
|------|-------------------------|--------------------------|-------------------------|--|
| 232. | 分 | 東 | 西 | } which split into Eastern and
Western Wei, |
| | <i>Fên</i> ¹ | <i>tung</i> ¹ | <i>hsi</i> ¹ | |
| | Divide | east | west | |
| | | | | |

Fên is composed of 八 *pā* to divide (line 88), its old radical, and 刀 *tao* a knife, its modern radical. Read *fên*⁴ it means share, portion.

Tung see line 62.

Hsi see line 62. [In A.D. 534 the Northern Wei came to an end, and from its ruins arose the short-lived Eastern and Western branches which were displaced by the Ch'i and Chou (see lines 233, 234) dynasties, respectively.]

233. 宇 文 周 } the Chou dynasty of the Yü-
 Yü³ wén² chou¹ wén family,
 Yü wén chou }

Yü is composed of 宀 *miên* an obsolete word meaning cover as radical, with 于 *yü* (= 於 line 35) as phonetic. It means space, the empyrean, but is here part of the surname of the founder of the Northern Chou dynasty, A.D. 557—589.

Wên see line 44.

Chou see line 141.

234. 與 高 齊 } with the Ch'i dynasty of the
 Yü³ kao¹ ch'i² Kao family.
 With kao ch'i }

Yü see line 87. [Eitel, to get out of his previous difficulty, here translates *yü* by "whilst," a sense which can never under any circumstances be yielded by this character.]

Kao is supposed to be the picture of a raised terrace, and its common meaning is high, elevated; but here it is the surname of the founder of the Northern Ch'i dynasty, A.D. 550—589.

Ch'i see line 227.

235. 逮 至 隋 } At length, under the Sui
 Tai⁴ chih⁴ sui² dynasty,
 Reach arrive sui }

Tai is composed of the walking radical, and an obsolete phonetic which is a picture of a hand catching hold of a tail, thus suggesting the idea of reaching. It is often written 迨.

Chih see line 94.

Sui, which is said to be a contraction of 隨 (line 254^t), was originally composed of 肉 *jou* flesh as radical, with the contraction of an obsolete word meaning to destroy. It meant to tear or rend

meat, and was pronounced *t'o*³ (line 20). It is now classed under 阜 *fou* a mound (line 228), and is the name of a dynasty founded A.D. 589.

236. 一 土 宇 } the empire was united under
 I¹ t'u³ yŭ³ } one ruler.
 One earth sky

I see line 45.

T'u see line 66.

Yŭ see line 233. [Eitel says the Sui dynasty "united in *one* the central *lands* as well as the *borders*." There is no authority for this violence done to *t'u yŭ*, which simply means territory, *i.e.* the empire.]

237. 不 再 傳 } The throne was not
 Pu¹ tsai⁴ ch'uan² } transmitted twice,
 Not twice transmit

Pu see line 5.

Tsai is composed of 一 *i* one, and a contraction of 叀 *kou* which is said to be a picture of mutually handing over in exchange, out of which some idea of two, second, etc., has been "chiselled." It is now classed under an obsolete radical 阝 meaning waste land on the very outskirts of the known world. [The line means that the dynasty ended with its second Emperor.]

Ch'uan see line 163.

238. 失 統 緒 } succession to power being lost.
 Shih¹ t'ung³ hsi⁴ }
 Lose control clue

Shih was originally composed of 手 *shou* hand as radical, with 乙 *i* a cyclical character as phonetic, and meant to relax, to let go; hence the modern signification. It is now classed under radical 大 *ta* great.

T'ung is composed of 糸 *ssŭ* silk as radical and 充 *ch'ung* to fill, to fulfil, as phonetic. It means to gather together, all, collectively, etc.

Hsü is composed of 糸 *ssŭ* silk as radical, and 者 *chê* (line 49) as phonetic, and is defined as one end of a skein of silk, giving the idea of continuity. In this sense it enters into the 年號 *nien hao* year-title of the reigning Emperor, who is popularly known as 光緒 *Kuang Hsü* Glory Continued.

239.	唐	高	祖	} The first Emperor of the T'ang dynasty
	<i>T'ang</i> ²	<i>kao</i> ¹	<i>tsu</i> ³	
	T'ang	high	ancestor	

T'ang see line 183. [This dynasty flourished A.D. 618—907, and formed a brilliant epoch in Chinese history.]

Kao see line 89.

Tsu see line 89. [The founder's name was 李淵 *Li Yüan*.]

240.	起	義	師	} raised volunteer troops.
	<i>Ch'i</i> ³	<i>i</i> ⁴	<i>shih</i> ¹	
	Raise	duty	soldier	

Ch'i is composed of 走 *tsou* to walk as radical, and 已 *i* finished as phonetic. It also means to rise, to begin, etc.

I see lines 14, 69. [Eitel here translates "by raising loyal armies,"—loyal, that is, to a rebel, which in Chinese is a contradiction in terms. The word here rendered by volunteer has already been explained under line 14. Similarly, 義學 *i hsüeh* is a free school, 義山 *i shan* a free burying-ground, i.e. schools and cemeteries provided for the public from a sense of duty, and so on. Père Zottoli's translation "eduxit legitimum exercitum" seems to be equally reprehensible.]

Shih see line 20.

241. 除 隋 亂 } He put an end to the
 *Ch'u*² *sui*² *luan*⁴ } disorder of the House of Sui,
 Remove sui confusion }

Ch'u is composed of 余 *yŭ* I, myself, as phonetic, with 阜 (line 228) as radical. It originally meant the steps to a hall, and then to take away, to subtract, as in modern Chinese.

Sui see line 235.

Luan is composed of 乙 *i* a cyclical character, said to have once meant to govern, as radical, with a phonetic which also meant to govern. It seems to have originally signified to put confusion in order, but now means sedition, rebellion, etc.

242. 創 國 基 } and established the
 *Ch'uang*⁴ *kuo*² *chi*¹ } foundations of his line.
 Establish nation foundations }

Ch'uang is now composed of 刀 *tao* knife as radical, with 倉 *ts'ang* a granary as phonetic. It appears to have been a form of 刃 (line 228) and meant to wound, to cut into, in which sense it is read *ch'uang*³. The later reading *ch'uang*⁴ to begin, to lay the foundations of, etc., has probably been developed from the idea of cutting into.

Kuo see line 155. [Eitel deals with this line in evident ignorance of the fact that *kuo* is often used in the sense of family, line; e.g. 無子國除 *wu tzŭ kuo ch'u* having no son his house came to an end. He translates by "And created the modern Chinese empire's foundation." Père Zottoli too errs, but not so glaringly, with "jecit regni fundamenta."]

Chi is composed of 其 (line 169) as phonetic, with 土 *t'u* earth as radical, and means the beginning of a wall.

243. 二十傳 } Twenty times the throne
 Erh⁴ shih² ch'uan² } was transmitted
 Two ten transmit }

Erh see title.

Shih see line 45.

Ch'uan see line 163. [That is, there were twenty-one Emperors, the Empress who usurped the throne between A.D. 684—705 being excluded.]

244. 三百載 } in a period of three hundred
 San¹ pai³ tsai³ } years.
 Three hundred year }

San see title.

Pai see line 46.

Tsai see line 193. [The T'ang dynasty lasted from A.D. 618 to 907.]

245. 梁滅之 } The Liang State destroyed it,
 Liang² mieh⁴ chih¹ }
 Liang extinguish it }

Liang see line 228. [It here stands for the name of a State, the Prince of which, by name 朱溫 Chu Wên, assassinated the last Emperor of the T'ang dynasty, and placed himself upon the throne, A.D. 907. Eitel wrongly regards Liang as the name of the dynasty mentioned in line 247, thus, "Cheu Wen, the founder of the Heu *Liang* dynasty, *destroyed it*."]]

Mieh is composed of a phonetic which originally meant to destroy by fire, the word 火 *huo* fire being present in it, and the radical 水 *shui* water, which seems to have been added to express the extinction of fire.

Chih see line 1.

246. 國 乃 改 } and the dynastic title was
 Kuo² nai³ kai³ } changed.
 Nation then change }

Kuo see lines 155, 242.

Nai see line 6.

Kai is composed of 支 *p'u*³ to rap, and 己 *chi* self, and is explained as to rap or remind oneself of one's faults, *q.d.* to change, to reform. [The name of the new dynasty was Liang, so called after the State of the founder, as above. Eitel has a serious mistake in "and the *Empire* thereby underwent a *change*." Père Zottoli too has "regnumque tunc immutatum est," which puts the student equally off the track.]

247. 梁 唐 晉 } The Liang, the T'ang,
 Liang² t'ang² chin⁴ } the Chin,
 Liang t'ang chin }

Liang see line 228. A.D. 907—923.

T'ang see line 183. A.D. 923—936.

Chin see line 226. A.D. 937—947.

248. 及 漢 周 } the Han, and the Chou,
 Chi⁴ han⁴ chou¹ }
 Reach han chou }

Chi is composed of 又 *yu* a hand (see line 18) as radical, and 人 *jen* man, *i.e.* holding on to the man ahead. Its meaning here is simply and.

Han see line 214. A.D. 947—951.

Chou see line 141. A.D. 951—960. [All the above are distinguished from earlier dynasties of the same name by the prefix of 後 *hou* = Later.]

249. 稱 五 代 } are called the Five Dynasties,
 Ch'êng² wu³ tai⁴
 Entitle five dynasty

Ch'êng see line 186.

Wu see line 15.

Tai is composed of 人 *jen* man as radical, and 𠂔 *i* a stake, to shoot with bow and arrow. It means to exchange, in place of, dynasty, etc., and must be carefully distinguished from 伐 *fa* (line 195).

250. 皆 有 由 } and there was a reason for the
 Chieh¹ yu³ yu²
 All have cause

Chieh is composed of 白 *pai* white as radical, and 比 *pi* to compare.

Yu see line 14.

Yu is not given in the *Shuo Wên* dictionary. It means cause, source, because, from, by, etc. [Eitel quite misses the point of this line and translates by "All of them *having* their *origin* one in the other." It has been suggested to me that this line may mean that these Five Dynasties were all named in reference to earlier dynasties mentioned in lines 228, 239, 226, 216, and 199. The commentary however of Ho Hsing-ssŭ gives 五代者皆有所來者也, which puts the question beyond doubt.]

251. 炎 宋 興 } Then the fire-led House of
 Yen² sung⁴ hsing¹
 Fiery sung rise

Yen is 火 *huo* fire doubled to convey an idea of intensity. There is no term by which this word can really be translated in this connection. The meaning is that the Sung dynasty ruled under

the guiding influence of *fire* as its own especial element. Hence Zottoli's rendering, "Ignea Sung," gives no clue whatever to the real signification, while Eitel's "glorious Sung" is altogether wrong.

Sung see line 227.

Hsing see line 215.

252. 受 周 禪 } and received the resignation
 Shou⁴ chou¹ shan⁴ } of the House of Chou.
 Receive chou resignation

Shou is composed of 爪 *chao* claws above, and 又 *yu* hand (see line 18) beneath, a hooked line which is here said to be a contraction of 舟 *chou* a boat, and plays the part of phonetic, while the two first mentioned make up the ancient radical. It commonly means to be the recipient of, to suffer, and is now classed under radical *yu*.

Chou see line 141. [The reference is to the six-year-old son of the last Emperor of the Later Chou dynasty, who resigned in A.D. 960 in favour of the founder of the Sung dynasty.]

Shan is composed of 示 *shih* divine manifestation as radical, with 單 *tan* single as phonetic. It means sacrificial worship of Earth, which is part of the Imperial prerogative; also, to abdicate. Read *ch'an*², it means to sit in contemplation, as Buddhist priests do.

253. 十 八 傳 } Eighteen times the throne
 Shih² pa¹ ch'uan² } was transmitted,
 Ten eight transmit

Shih see line 45.

Pa see line 88.

Ch'uan see line 163.

254. 南 北 混 } and then the north and the
 *Nan*² *pei*³ *hun*⁴ } south were reunited.
 South north blend }

Nan see line 61.

Pei see line 61.

Hun is composed of 水 *shui* water as radical, and 昆 *k'un* together, an elder brother, as phonetic. It means to mix; hence confused, etc. [The Sung dynasty was interrupted in A.D. 1127 by the 金 Chin Tartars, who had been called in to exterminate the 遼 Liao Tartars, carrying off the Emperor and his heir and occupying the northern portion of the empire. Another son of the unfortunate monarch succeeded in re-establishing the line, and for greater security transferred his capital southwards to modern Hangchow. Hence the first period was called the Northern, the latter the Southern, Sung; and it is to the final reunion of the two under the Mongol Emperor Kublai Khan in A.D. 1260 that this line refers, although the last representative of the Sung lived on until 1279. Eitel makes a grave mistake in regard to *hun*, as follows:—"Though a *southern* Sung dynasty branched off from the *northern* (A.D. 1127) when the *disorders* commenced."]

255. 十 七 史 } The Seventeen Dynastic
 *Shih*² *ch'i*¹ *shih*³ } Histories
 Ten seven history }

Shih see line 45.

Ch'i see line 84.

Shih see line 176. [The above number includes all the dynastic histories down to and inclusive of the History of the Five Dynasties. See *Appendices* III, IV, V, and VI, where the numbers of the dynasties are 22, 21, 21, and 19, respectively.]

256. 全 在 茲 } are all embraced in the above.
*Ch'üan*² *tsai*⁴ *tzŭ*¹
 All are here

Ch'üan is composed of 入 *ju* to enter as radical, and 玉 *yŭ* jade, minus the dot, and means complete, perfect.

Tsai is composed of 土 *t'u* earth as radical, and 才 (lines 49, 254 D) as phonetic, and means to be, to exist, to remain.

Tzŭ is composed of 艸 *ts'ao* vegetation as radical, with 乚 *yao*¹ tender, duplicated. It means this, here, now, etc. [Eitel erroneously supplies "events" as a subject for *tsai*.]

257. 載 治 亂 } They contain examples of
*Tsai*⁴ *chih*⁴ *luan*⁴ } good and bad government,
 Contain government confusion

Tsai see line 193.

Chih see line 130. It especially means to govern a country according to eternal principles, and also to cure a disease. Eitel has "good (*sic*) government," as if good was not part of the actual word, which of course it is.

Luan is composed of 乙 *i* a cyclical character, as radical, with 亂 *luan* to govern as phonetic, and originally meant to govern well, but is now used in the senses of rebellion, anarchy, confusion, etc.

258. 知 興 衰 } whence may be learnt the
*Chih*¹ *hsing*¹ *shuai*¹ } principles of prosperity
 Know rise decay } and decay.

Chih see line 28. [和 *ho* harmony, here = with, is found as a variant.]

Hsing see line 215.

Shuai is composed of 衣 *i* clothes as radical, with a corruption

of what was once a picture of grass or coir, and was pronounced *so* = a rain-coat, for which 蓑 is now used. Read *shuai* and coupled with *hsing* it means the decadence which is supposed to follow and precede with unerring regularity all periods of national or private prosperity. [The lessons rather than the facts of history are here emphasised.]

259. 讀 史 者 }
 *Tu*² *shih*³ *chê*³ } Ye who read history
 Read history one }

Tu see line 110.

Shih see line 176.

Chê see line 49.

260. 考 實 錄 }
 *K'ao*³ *shih*² *lu*⁴ } must study the State
 Examine true record } Annals,

K'ao is composed of 老 *lao* old in its contracted form as radical, and 𣎵 *ch'iao* an obsolete word meaning vapour struggling to escape. Its original meaning was old (= *lao*), and, in addition to its common signification, it has also that of a deceased father.

Shih is composed of 𠔁 *mien* a roof with 貫 *kuan* strings of money, valuables, beneath it, and originally meant wealthy; hence it came to mean full, solid, fruit, etc.

Lu is composed of 金 *chin* metal as radical, and a common phonetic. It is defined as the colour of metal or gold, and comes to mean to copy out. [The *shih lu* are the official annals of each monarch, which he is not allowed to see and which are published only after the close of the dynasty. Orders are occasionally given for the life of some eminent statesman to be included in these annals. Eitel translates these two lines by "*Reading historical works or rather that-which-constitutes-it, consists in searching out the essential*

points of *records*."! Zottoli is weak with "Studentis historiis scrutare veridica scripta," as he gives no note to say what "veridica scripta" are intended.]

261. 通 古 今 } whereby you will understand
 T'ung¹ ku³ chin¹ } ancient and modern events,
 Pierce ancient modern

T'ung see line 131.

Ku is composed of 十 *shih* ten and 口 *k'ou* mouth as radical, *q.d.* that which is handed down through ten generations.

Chin is composed of three lines in triangular form, meaning to bring together, united, over a contraction of 及 *chi* to reach. It is now classed under radical 人 *jen* man.

262. 若 親 目 } as though having seen them
 Jo⁴ ch'in¹ mu⁴ } with your own eyes.
 As personal eye

Jo is composed of 艸 *ts'ao* vegetation over 右 *yu* the right hand, and originally meant to choose vegetables. It now means to conform to, as though, you, etc. See line 299.

Ch'in see line 31.

Mu is said to be the picture of an eye with two pupils, turned up on end.

263. 口 而 誦 } Recite them with the mouth,
 K'ou³ erh² sung⁴
 Mouth then recite

K'ou is obviously the picture of a mouth.

Erh see line 45.

Sung is composed of 言 *yen* words and an important phonetic (line 131). It is practically identical with *yung* in line 158.

264. 心 而 惟 } and ponder over them in
 Hsin¹ êrh² wei² } your hearts.
 Heart then consider }

Hsin was originally a picture of the heart. It is regarded as the seat not only of the emotional but also of the intellectual faculties.
Erh see line 45.

Wei is composed of 心 *hsin* heart as seen in combination, and 隹 *chui* birds as phonetic. From its old signification have been developed such meanings as only, but, however, etc.

265. 朝 於 斯 } Do this in the morning;
 Chao¹ yŭ² ssŭ¹ }
 Morning at this }

Chao see line 229.

Yŭ see line 35.

Ssŭ is composed of 斤 *chin* axe as radical, and 其 *ch'i* (line 169) as phonetic. It originally meant to cut, to lop, and then came to be used as a demonstrative.

266. 夕 於 斯 } do this in the evening.
 Hsi¹ yŭ² ssŭ¹ }
 Evening at this }

Hsi is a picture of the moon half visible, and originally meant vanished like the sun hidden by trees.

Yŭ see line 35.

Ssŭ see line 265. [Horace's "Nocturna versate manu, versate diurna."]

267. 昔 仲 尼 } Of old, Confucius
 Hsi² chung⁴ ni² }
 Formerly chung ni }

Hsi see line 9.

Chung is composed of 人 *jen* man as radical and 中 *chung* middle

(line 64). It means the second in order of birth, but is here joined with *ni* as the style or literary name of Confucius.

Ni is composed of 尸 *shih* corpse as radical, and 匕 *pi*³ an obsolete word meaning spoon, as phonetic. It was the name of a hill at which the mother of Confucius prayed before her son was born.

268.	師	項	橐	} took Hsiang T'o for his teacher.
	<i>Shih</i> ¹	<i>hsiang</i> ⁴	<i>t'o</i> ²	
	Teacher	hsiang	t'o	

Shih see line 20.

Hsiang is composed of 頁 *yeh* head as radical, and 工 *kung* labour as phonetic. It means the back of the head, sort, kind, a sum of money, but is here the surname of a precocious lad who is said to have been qualified at the age of seven to be the instructor of Confucius.

T'o means a sack, but is here the personal name of Hsiang as above. It is commonly written 橐. [Eitel has "took for his model a young scholar called *Hiang T'o*," and even Père Zottoli has "imitabatur *Hiang t'ouo*," though in his note he has "sep-tennis jam docebat Confucium."]

269.	古	聖	賢	} The inspired men and sages of old
	<i>Ku</i> ³	<i>shêng</i> ⁴	<i>hsien</i> ²	
	Ancient	holy	wise	

Ku see line 261.

Shêng see line 153.

Hsien is composed of 貝 *pei* pearl-oyster as radical, and an obsolete word as phonetic. It means much talent, and is applied to sages on a lower level than the *shêng*, that is, to men who are wise but not actually inspired. Thus the 經 *ching* (see title) canonical books are regarded as the work of *shêng* holy men, whereas the 傳 *chuan* (line 163) were the work of *hsien* wise men.

270. 尙 勤 學 } studied diligently
 Shang⁴ ch'in² hsüeh² } nevertheless.
 Notwithstanding diligent study

Shang is composed of 八 *pa* (see line 88) and 向 *hsiang* towards, as phonetic, and means to add, to esteem, to some extent, still, etc. It is now classed under radical 小 *hsiao* small.

Ch'in is composed of 力 *li* strength and a common phonetic.

Hsüeh see line 11. [The idea to be conveyed is that if even the wisest men of old studied to improve themselves, much more should young people strive to do so.]

271. 趙 中 令 } Chao, President of the
 Chao⁴ chung¹ ling² } Council,
 Chao middle worthy

Chao is composed of 走 *tsou* to walk as radical, with 肖 *hsiao* like as phonetic. It means to hasten towards, but is here a surname standing for 趙普 Chao P'u, A.D. 916—992, a famous statesman who aided in founding the Sung dynasty (line 251).

Chung see line 64. Here part of a title.

Ling is composed of an old word meaning to bring together (line 261), and 冂 (obsolete) meaning an officer's seal or tally, one half of which was kept by the sovereign for purposes of verification. It now means a command, honourable, etc., and is classed under radical 人 *jen* man. See also line 145.

272. 讀 魯 論 } studied the Lu text of the
 Tu² lu³ lun² } *Lun Yü.*
 Read lu discourse

Tu see line 110.

Lu was originally composed of a contraction of 自 (line 93) as radical, with a contraction of an obsolete character meaning

pickled fish as phonetic, and meant stupid talk, dull, obtuse. It was the name of the State in which Confucius was born, and so came to be used in the exactly opposite sense of intellectual cultivation. It is not however in that sense, as Eitel and Zottoli wrongly suppose ("kept *reading* the *Lu* State's *Discourses*" and "studebat regni Lou sententiis"), that the word is here applied to *Lun*. By it is meant that particular copy of the *Lun Yŭ* (line 115) which was recovered under the Han dynasty from the Lu State and became finally the standard text, as distinguished from the 齊 Ch'i copy, recovered from the State of that name.

Lun see line 115. Here elliptical.

273. 彼 既 仕 } He, when already an official,
 Pi³ chi⁴ shih⁴
 He already official

Pi is composed of 𠂔 a step with the left foot (line 67) as radical, and 皮 *p'i* skin as phonetic. It means that, objective, as opposed to 此 *tz'ŭ* this, subjective.

Chi see line 159.

Shih is composed of 人 *jen* man as radical, and 士 *shih* (which originally meant affairs, because all affairs begin with 一 *i* one and end with 十 *shih* ten) soldier, scholar, as phonetic. It is used in the sense of to hold office.

274. 學 且 勤 } studied, and moreover with
 Hsüeh² ch'ieh³ ch'in²
 Learn moreover diligent

Hsüeh see line 11.

Ch'ieh is composed of 几 *chi* a stool standing upon 一 *i* one, which here does duty for the ground, with two horizontal lines. It originally meant to set forth as a sacrifice.

Ch'in see line 270.

275. 披 蒲 編 } One opened out rushes and
 P'i¹ p'u² pien⁴ } plaited them together;
 Open rush plait }

P'i is composed of 手 *shou* hand as radical, with 皮 *p'i* skin as phonetic (line 273), and originally meant to grasp from the side. It now means to spread out, etc.

P'u is composed of 艸 *ts'ao* vegetation as radical, and 浦 *p'u* a reach of a river as phonetic.

Pien is composed of 糸 *ssŭ* silk as radical and 扁 *pien* (line 116) as phonetic. It means to arrange in order, to compile, etc. [This line refers to 路溫舒 *Lu Wên-shu*, a shepherd under the Han dynasty (line 214), who copied out on a sheet of plaited reeds, being too poor to buy the costly books of the period, portions of the Book of History.]

276. 削 竹 簡 } another scraped tablets
 Hsiao¹ chu² chien³ } of bamboo.
 Scrape bamboo tablet }

Hsiao is composed of 刀 *tao* knife as radical, with a common phonetic (line 271).

Chu see line 87.

Chien is composed of 竹 *chu* bamboo as radical, with 間 *chien* a space as phonetic. It also means to abridge, terse, to choose, negligent, etc. [This line refers to 公孫弘 *Kung-sun Hung*, died B.C. 121, a swineherd who at the age of fifty borrowed the *Spring and Autumn Annals* and copied it out on bamboo tablets, subsequently rising to high office. Eitel entirely misses the meaning of these two lines. He translates, "Men like *Lu Wên-shu* split reeds and bamboo slips, or polished bamboo tablets to write on."]

277. 彼 無 書 } These men had no books,
 *Pi*³ *wu*² *shu*¹
 They not book

Pi see line 273.

Wu was originally composed of 亡 *wang* to perish as radical, with 無 *wu* abundant (now a synonym of 無) as phonetic. It is the negation of 有 *yu* (line 14), and is classed under radical 火 *huo* fire, as seen in combination at the bottom of a character.

Shu see line 114.

278. 且 知 勉 } but they knew how to make
 *Ch'ieh*³ *chih*¹ *mien*³ an effort.
 Yet know effort

Ch'ieh see line 274.

Chih see line 28.

Mien is composed of 力 *li* strength as radical, and 免 *mien* to avoid as phonetic. It originally meant strong, stiff, hard, etc.

279. 頭 懸 梁 } One tied his head to the
 *T'ou*² *hsüan*² *liang*² beam above him;
 Head hang beam

T'ou is composed of 頁 *yeh* head, leaf, as radical, and 豆 *tou* a sacrificial vessel, beans, as phonetic.

Hsüan is composed of 心 *hsin* heart as radical, and 縣 *hsien*, which was the original form of this character but is now reserved for the sense of magistracy, magistrate, as phonetic, the radical heart being a late addition, to prevent confusion.

Liang see line 228. [This line refers to 孫敬 Sun Ching, a scholar of the 2nd cent. A.D. He thus prevented himself from nodding over his books.]

280. 錐 刺 股 } another pricked his thigh
 Chui¹ tz'ü⁴ ku³ with an awl.
 Awl prick thigh }

Chui is composed of 金 *chin* metal as radical, and 隹 *chui* birds as phonetic.

Tz'ü is composed of 刀 *tao* knife as radical, and 束 *tz'ü* a thorn (not 束 *shu* to bind as in line 283) as phonetic. It has various extended meanings, such as to blame, to criticise.

Ku is composed of 肉 *jou* flesh as radical and 攴 *shu* an obsolete word as phonetic. [This line refers to a famous statesman named 蘇秦 *Su Ch'in*, who died B.C. 317. It was thus that in his youth he kept himself awake for study.]

281. 彼 不 教 } They were not taught,
 Pi³ pu¹ chiao⁴
 They not teach }

Pi see line 273.

Pu see line 5.

Chiao see line 5. [This line well illustrates the absurdity of attempting to deduce fixed rules of grammar from Chinese texts,—an attempt by the way which the Chinese themselves have never been guilty of making. To a European eye, the line can only mean “they did not teach,” but to a Chinaman these three characters present three root ideas, the connected sense of which is determined by the logic of the occasion. *Cf.* lines 5, 17. Similar instances abound; *e.g.* 父母不孝 *fu mu pu hsiao*, which taken grammatically can only mean “If a man’s father and mother are not filial,” but which really means “If a man is not filial towards his father and mother,” as proved by the context “what will worship of the gods avail?”]

282. 自 勤 苦 } but toiled hard of their
 Tzŭ⁴ ch'in² k'u³ own accord.
 Self diligent bitter }

Tzŭ see line 93.

Ch'in see line 270.

K'u is composed of 艸 *ts'ao* vegetation as radical, with 古 *ku* ancient (line 261), and is said to have originally meant the liquorice plant. Its modern sense is bitter and by extension toilsome, poverty-stricken; hence the imported word coolie has been written in Chinese 苦力 *k'u li*, poverty and strength.

283. 如 囊 螢 } Then we have one who put
 Ju² nang² ying² fireflies in a bag,
 Follow bag firefly }

Ju see line 133. [Eitel again strangely translates by "perchance." Zottoli is also wrong with "sicut." His "quoad" under line 133 was much more to the point. The word is here used in an introductory sense.]

Nang has a portion of 束 *shu* to bind (lines 280, 268) appearing as part of the old radical, and also a portion of 囊 *hsiang* (line 38) as phonetic. It is now classed under radical 口 *k'ou* mouth.

Ying is composed of 虫 *ch'ung* insect as radical, with a common phonetic. [The reference is to 車引 Ch'ê Yin of the 4th cent. A.D., who was too poor to pay for a candle and adopted the above expedient. Eitel wrongly reads Kū Yin, 車 being always *ch'ê* as a surname. Zottoli has 允 *yŭn* instead of 引 *yin*. Both occur, but the latter seems to be correct.]

284. 如 映 雪 } and again another who used
 Ju² ying⁴ hsŭeh³ the white glare from snow.
 Follow bright snow }

Ju see line 133.

Ying is composed of 日 *jih* sun as radical, with 央 *yang* middle as phonetic.

Hsüeh is composed of 雨 *yŭ* rain as radical, and a contraction of 雪 *hui* a broom as phonetic. [The reference is to 孫康 Sun K'ang of the 4th cent. A.D., who used to study in winter by the light reflected from snow.]

285. 家 雖 貧 } Although their families
 *Chia*¹ *sui*¹ *p'in*² } were poor,
 Family although poor }

Chia see line 192.

Sui is composed of 虫 *ch'ung* insect, its old radical, with 唯 *wei* to utter a cry as phonetic. Its original meaning was a creature like a chameleon, but larger. Now classed under radical 隹 *chui* birds.

P'in is composed of 貝 *pei* pearl-oyster, wealth, as radical, with 分 *fén* to divide, diminish, as phonetic. [Eitel has "For their families were indeed poor."]

286. 學 不 輟 } these men studied unceasingly.
 *Hsüeh*² *pu*¹ *cho*⁴ }
 Learn not stop }

Hsüeh see line 11.

Pu see line 5.

Cho is composed of 車 *ch'é* cart as radical, and a common phonetic. It originally meant a petty repair to a cart; hence, to mend. Its modern and usual signification is to stop.

287. 如 負 薪 } Again, there was one who
 *Ju*² *fu*⁴ *hsin*¹ } carried fuel,
 Follow carry fuel }

Ju see lines 133, 283.

Fu is composed of 人 *jen* man (not 刀 *tao* knife, see line 1) written

somewhat like its archaic form, over 貝 *pei* pearl-oyster, wealth, as radical; *q.d.* that which man relies upon, hence to rely upon, and later to bear on the back, to turn the back, to be ungrateful.

Hsin is composed of 艸 *ts'ao* vegetation as radical, with 新 *hsin* new as phonetic. It means firewood. [The reference is to 朱買臣 Chu Mai-ch'ên who died B.C. 116. He carried on his studies while engaged in work as a woodcutter.]

288.	如	掛	角	} and another who used horns as pegs.
	<i>Ju</i> ²	<i>kua</i> ⁴	<i>chio</i> ²	
	Follow	hang	horn	

Ju see lines 133, 283.

Kua is composed of 手 *shou* hand as radical, with 卦 *kua* diagram (line 135) as phonetic. Its original form was 挂, and it was said to mean to draw, a picture.

Chio is supposed to be a picture of an animal's horn. It further means angle, corner, and is also read *chüeh*² and *chiao*³. [The reference is to 李密 Li Mi of the 3rd cent. A.D., who when riding his buffalo afield, read from one book and hung the others on the buffalo's horns.]

289.	身	雖	勞	} Although they toiled with their bodies,
	<i>Shên</i> ¹	<i>sui</i> ²	<i>lao</i> ²	
	Body	although	toil	

Shên see line 90.

Sui see line 285. Again Eitel has "indeed."

Lao is composed of 力 *li* strength as radical, and a contraction of 熒 *jung* or *ying* blazing as phonetic (line 283). It is explained as using strength to put out a fire, toilsome, laborious.

290. 猶 苦 卓 } they were nevertheless
 Yu² k'u³ cho¹ } remarkable for their
 Still bitter surpass } application.

Yu is composed of 犬 *ch'üan* dog as radical, with 酋 *chiu* chief as phonetic. It originally meant a gorilla, and now has a host of meanings, such as yet, even, as, like, equal to, etc.

K'u see line 282.

Cho is composed of 匕 *pi* spoon and 早 *tsao* early, but is now classed under radical 十 *shih* ten. [Eitel translates "They moreover took pains in studying at the same time," evidently reading 學 *hsüeh* for *cho* as above, a variant which does not occur in any good edition.]

291. 蘇 老 泉 } Su Lao-ch'üan,
 Su¹ lao³ ch'üan² }
 Su lao ch'üan }

Su is composed of 艸 *ts'ao* vegetation as radical, with 穌 *su* to gather as phonetic. It means a species of thyme, to revive, to come to life again, etc., but is here the surname of a scholar of the 11th cent. A.D. whose personal name was 洵 *Hsün*. Lao-ch'üan was his fancy name.

Lao see line 24.

Ch'üan was originally a picture of water issuing forth and becoming a stream. It was itself a radical, and not, as now, resolvable into 白 *pai* white, with 水 *shui* water as radical.

292. 二 十 七 } at the age of twenty-seven,
 Erh⁴ shih² ch'i¹ }
 Two ten seven }

Erh see title.

Shih see line 45.

Ch'i see line 84.

293. 始 發 憤 } at length began to show
 *Shih*³ *fa*¹ *fên*⁴ } his energy
 Begin emit energy

Shih see line 134. The use of *shih* implies that there was a delay.

Fa is composed of 弓 *kung* bow, its old radical, and an obsolete phonetic. It is now classed under radical 𠂔 *po* back to back.

Fên is composed of 心 *hsin* heart as radical, and what is now a common phonetic for words read *fên* or *p'én*. The latter however was originally read *pi* and meant ornamentation. It was composed of 貝 *pei* pearl-oyster as radical, with 卉 *hui* vegetation as phonetic.

294. 讀 書 籍 } and devote himself to the
 *Tu*² *shu*¹ *chi*⁴ } study of books.
 Read book record

Tu see line 110.

Shu see line 114.

Chi is composed of 竹 *chu* bamboo as radical, and a phonetic said to be a corruption of 借 *chieh* to borrow; *q.d.* borrowing bamboo in the sense of tablets to write upon, and so documents, records, register of the people, census, one's native place, etc.

295. 彼 既 老 } Then, when already past
 *Pi*³ *chi*⁴ *lao*³ } the age,
 He already old

Pi see line 273.

Chi see line 159.

Lao see line 24.

296. 猶 悔 遲 } he deeply regretted his delay.
 *Yu*² *hui*³ *ch'ih*²
 Especially repent late

Yu see line 290.

Hui is composed of 心 *hsin* heart as radical, and 每 *mei* each, every, as phonetic.

Ch'ih is composed of the walking radical and 犀 *hsi* a rhinoceros as phonetic, and means to walk slowly, like a rhinoceros. Hence it has come to mean late in arriving. [Eitel and Père Zottoli both miss the point here. The former has "And *that* man, being *already old*, *Yet repented* of his *dilatoriness*." But the word *lao* here means late in life only as compared with the usual age for beginning, and *yet* fails to make sense, implying as it does surprise that being old he should still repent. The latter has "illum jam senescentem adhuc pœnituit tarditatis." But even the Chinese who age early, do not begin to grow old at twenty-seven, and *adhuc* is as inaccurate as "yet." The only difficulty is with *yu*, which here means especially, as in the Book of History; see Legge's *Chinese Classics*, vol. III, Pt. I, p. 222, note 3.]

297. 爾 小 生 } You little boys
 *Erh*³ *hsiao*³ *shêng*¹
 You small born

Erh was originally composed of 爻 *yao* crosswise, its modern radical, duplicated and read *li*, its old radical, with 阝 *chiung* border lands, and 尔 *érh* a particle as phonetic. Its modern sense is as given, and it is also used for 而 (line 45).

Hsiao see line 113.

Shêng was supposed under its old form to be a picture of vegetation springing from the earth. Presenting the root idea of birth, production, it means equally well to be born and to give birth to.

298. 宜 早 思 } should take thought betimes.
 *I*² *tsao*³ *ssŭ*¹
 Ought early think

I see line 22.

Tsao is composed of 日 *jih* sun as radical, over a contraction of 甲 *chia* one of the cyclical characters, which refers to sprouting vegetation; hence the beginning of day, early.

Ssŭ see line 124.

299. 若 梁 灝 } Then there was Liang Hao,
 *Jo*⁴ *liang*² *hao*⁴
 Then liang hao

Jo see line 262. It has here the same value as 如 *ju* in line 283.

[Père Zottoli is right this time with *quoad*, but Eitel is wrong again with "If a man like *Liang Hao*," and an apodosis which begins at line 305!]

Liang see line 228. Here a surname.

Hao is composed of 水 water as radical, often omitted, with 頁 *yeh* head and 景 *ching* bright, white. It is here the personal name of a scholar who was born A.D. 913 but only succeeded in gaining the highest degree in 985 when already seventy-two, after which he lived for twenty years. The author of the *San Tzŭ Ching* has added the extra ten years.

300. 八 十 二 } who at the age of eighty-two,
 *Pa*¹ *shih*² *êrh*⁴
 Eight ten two

Pa see line 88.

Shih see line 45.

Erh see title.

301. 對 大 廷 } made his replies in the great
 *Tui*⁴ *ta*⁴ *t'ing*¹ hall,
 Reply great hall

Tui was originally composed of 寸 *ts'un* inch, and an obsolete word meaning luxuriant, the old radical, over 口 *k'ou* a mouth.

It meant to answer questions, a test first applied to candidates for the highest degree by the fourth Emperor of the Han dynasty, B.C. 179—156. His Majesty however objected to the appearance of "mouth" in the character, on the ground that replies should not be too long-winded, and he accordingly substituted 士 *shih* scholar, with which the word has been written ever since. [Père Zottoli makes a grave mistake in translating the line "coram augusta aula." He has apparently been misled by the later senses of *tui*, namely opposite to, in the presence of.]

Ta see line 127.

T'ing is the audience-chamber, the Court, the hall in which the final examination was held.

302. 魁 多 士 } and came out first among
 *K'uei*² *to*¹ *shih*⁴ } many scholars.
 First many scholar }

K'uei is composed of 斗 *tou* a ladle or dipper as radical, with 鬼 *kuei* disembodied spirits as phonetic. It originally meant a soup-ladle. How it came to mean chief, eminent, etc., is difficult to say.

To is composed of 夕 *hsi* evening duplicated, and means reiterated, one upon another. Evening is said to have been chosen because evenings come one after another in succession; hence many.

Shih see line 273.

303. 彼 晚 成 } When thus late he had
 *Pi*³ *wan*³ *ch'êng*² } succeeded,
 He late complete }

Pi see line 273.

Wan is composed of 日 (line 52) as radical, with 免 (line 278) as phonetic. 旣 (line 159) is another reading.

Ch'êng see line 26.

304. 眾 稱 異 } all men pronounced him a
 *Chung*⁴ *ch'êng*¹ *i*⁴ } prodigy.
 Crowd entitle strange }

Chung is composed of three 人 *jen* men, three persons constituting a crowd according to Chinese law, with 目 *mu* eye on its side as radical.

Ch'êng see line 186.

I is composed of 界 *pi* to give, combined with 井 *kung* the hands folded. It originally meant to divide, and is now classed under radical 田 *t'ien* fields.

305. 爾 小 生 } You little boys
 *Erh*³ *hsiao*³ *shêng*¹ }
 You small born }

Erh see line 297.

Hsiao see line 113.

Shêng see line 297.

306. 宜 立 志 } should make up your minds
 *I*² *li*⁴ *chih*⁴ } to work.
 Ought establish intention }

I see line 22.

Li is composed of 大 *ta* great and 一 *i* a line representing the ground, *q.d.* a great man taking up his stand. It originally meant to stand, and so to make to stand, to raise.

Chih was originally composed of 心 *hsin* heart as radical, with 之 *chih* to reach as phonetic, and was explained as that which the heart (= mind) reaches, will, purpose, determination, etc. The words "to work," necessary to make the translation intelligible, are sufficiently implied by *chih*.

307. 瑩 八 歲 } Jung, at eight years of age,
 Jung² pa¹ sui⁴
 Jung eight year

Jung is composed of 玉 *yŭ* jade as radical, with a common phonetic (lines 283, 289), and means bright, lustrous. It was the personal name of 祖瑩 *Tsu Jung*, 6th cent. A.D., a precocious youth who at the age of eight 能通詩書 *néng t'ung shih shu* had mastered not only the *Odes* but also the *Book of History* (line 135). Also read *ying*².

Pa see line 88.

Sui see line 37.

308. 能 咏 詩 } could compose poetry.
 Néng² yung⁴ shih¹
 Able [recite poetry]

Néng see line 34.

Yung is another form of 詠 in line 158.

Shih see line 135. [It is very tempting to render this line by "could recite *Odes*," as has been done by Bridgman and others; but *yung shih* is specially used as translated above, and this meaning is adopted in the commentary of Ho Hsing-ssŭ. The "humming over" of lines of verse is moreover common to all poets in China. Eitel has "Was able to make rhymes and recite poetry," which cannot under any circumstances be right.]

309. 泌 七 歲 } Pi, at seven years of age,
 Pi⁴ ch'i¹ sui⁴
 Pi seven year

Pi is composed of 水 *shui* water as radical, with 必 *pi* must (not 心 *hsin* heart with a dash across it, but 八 *pa* to divide and 乚 *i* a stake) as phonetic. It is here the personal name of

李泌 Li Pi, A.D. 722—789, a famous scholar and bibliophile.

Ch'i see line 84.

Sui see line 37.

310.	能	賦	碁	} could make an epigram on <i>wei-ch'i</i> .
	<i>Nêng</i> ²	<i>fu</i> ⁴	<i>ch'i</i> ²	
	Able	epigram	chequers	

Nêng see line 34.

Fu is composed of 貝 *pei* pearl-oyster as radical, with 武 *wu* martial (line 189) as phonetic. It originally meant to collect, and then came to mean to spread out, and is also the name of an irregular kind of metrical composition. It here refers to a short epigram composed impromptu, at the command of the Emperor, on the characteristics of the game of 圍碁 *wei-ch'i* in which his Majesty was indulging.

Ch'i is composed of 石 *shih* stone as radical, with 其 *ch'i* that (line 169) as phonetic, and stands for *wei ch'i* or the game of war. [Père Zottoli renders *fu* by "explanare," which would be unsatisfactory but for his accompanying note. Eitel has "Was able to present an essay written on the spot when beholding a game of chess." What he presented was a four-line epigram, based upon the squareness of the board, the roundness of the pips with which the game is played, their movements when alive, their quiescence when dead.]

311.	彼	穎	悟	} These youths were quick of apprehension,
	<i>Pi</i> ³	<i>ying</i> ³	<i>wu</i> ⁴	
	They	sharp	perceive	

Pi see line 273.

Ying is composed of 禾 *ho* grain as radical, with 頃 *ch'ing* the head awry, a land measure of about 15 acres, just now, etc., as phonetic. It originally meant the sharp tip of an ear of grain.

It is often written 穎 and is classed under radical 頁 *yeh* head. **Wu** is composed of 心 *hsin* heart as radical, with 吾 *wu* I as phonetic (line 115).

312. 人 稱 奇 } and people declared them to
 *Jen*² *ch'êng*¹ *ch'î*² } be prodigies.
 Man entitle wonderful

Jen see line 1.

Ch'êng see line 186.

Ch'î is composed of 大 *ta* great as radical, and 尒 *k'o* can, and has been explained as that which has no match. It is often wrongly written 奇.

313. 爾 幼 學 } You young learners
 *Erh*³ *yu*⁴ *hsüeh*² }
 You young learn

Erh see line 297.

Yu see line 23.

Hsüeh see line 11.

314. 當 效 之 } ought to imitate them.
 *Tang*¹ *hsiao*⁴ *chih*¹ }
 Ought imitate arrive

Tang see line 36.

Hsiao is composed of 支 *p'u* to tap as radical, with 交 *chiao* to blend, to hand over, as phonetic. It originally meant to be like, to resemble.

Chih see line 1.

315. 蔡 文 姬 } Ts'ai Wên-chi
 *Ts'ai*⁴ *wên*² *chi*¹ }
 Ts'ai wên chi

Ts'ai is composed of 艸 *ts'ao* vegetation as radical, and 祭 *chi*⁴ to sacrifice. It is a common surname.

Wên see line 44.

Chi is composed of 女 *nŭ* woman as radical and an obsolete character which must not be confounded with 臣 *ch'ên* (line 54). It was the name of a river where the Yellow Emperor (line 180) was born, and was adopted by him as his surname. [Wên-chi is the personal name of 蔡琰 *Ts'ai Yen*, daughter of a famous statesman, 2nd and 3rd cent. A.D.]

316. 能 辨 琴 } was able to judge from the
 *Nêng*² *pien*⁴ *ch'in*² } sound of a lute.
 Able judge lute

Nêng see line 34.

Pien is composed of two 辛 *hsin* acrid, which formed an old radical read *pien*, meaning two guilty persons incriminating one another, with a dot and a line between, and originally meant to decide, hence to discriminate.

Ch'in is composed of two 玉 *yŭ* jade, with the dots left out, as radical, and 今 *chin* present, now, as phonetic. At first the *ch'in* had only five strings, afterwards seven. [This young lady, who was a skilled musician, was listening to her father playing, when a cat in the room caught a mouse. Instantly she detected a timbre of slaughter in the tones of the instrument, and foretold disaster to her father, which shortly came to pass. Eitel misses the point with "Who was able to distinguish the tone of each string on the lute."]

317. 謝 道 韞 } Hsieh Tao-yŭn
 *Hsieh*⁴ *tao*⁴ *yŭn*⁴ }
 Hsieh tao yŭn

Hsieh is composed of 言 *yen* words as radical and 射 *shé* to shoot with a bow as phonetic. It means to thank, etc., but is here a surname.

Tao see line 7.

Yŭn is composed of 韋 *wei* hides, leather, as radical, and a common phonetic of *yŭn* or *wén* value. [Hsieh Tao-yŭn was the niece of a famous statesman of the 4th cent. A.D., and a clever poetess.]

318.	能	咏	吟	} was able to compose verses.
	<i>Néng</i> ²	<i>yung</i> ³	<i>yin</i> ²	
	Able	hum	croon	

Nêng see line 34.

Yung see line 308.

Yin is composed of 口 *k'ou* mouth as radical and 今 *chin* present, now, as phonetic. [*Yung yin*, like *yung shih* in line 308, comes to mean "compose poetry" from the habit which Chinese students have of humming over their efforts at verse in a sing-song voice during the process of composition. Eitel is again in error with "Was able to recite poetry and make rhymes," which differs from his rendering of line 308 only in the transposition of words.]

319.	彼	女	子	} They were only girls,
	<i>Pi</i> ³	<i>nŭ</i> ³	<i>tzŭ</i> ³	
	They	girl	child	

Pi see line 273.

Nŭ under its old form was supposed to be the picture of a woman.

Tzŭ see line 11. [Eitel translates "Now *these*, though *females* and *children*," which gives quite a false idea of the syntax of the line. See line 321.]

320.	且	聰	敏	} yet they were quick and clever.
	<i>Ch'ieh</i> ³	<i>ts'ung</i> ¹	<i>min</i> ³	
	Yet	clever	sharp	

Ch'ieh see line 274.

Ts'ung is composed of 耳 *erh* ear as radical, and a common

phonetic composed of 心 *hsin* heart or mind below a picture of a window and signifying fluttered, hurried.

Min is composed of 支 *p'u* to tap as radical and 每 *mei* which originally meant luxuriant vegetation and now means each, every.

321. 爾 男 子 } You boys
 *Erh*³ *nan*² *tzŭ*³
 You male child

Erh see line 297.

Nan is composed of 田 *t'ien* fields as radical and *li* strength; *q.d.* he who uses strength in the fields, a man.

Tzŭ see line 11. [This line has obvious reference to line 319, and the 子 *tzŭ* has the same value in each.]

322. 當 自 警 } ought to rouse yourselves.
 *Tang*¹ *tzŭ*⁴ *ching*³
 Ought self warn

Tang see line 36.

Tzŭ see line 93.

Ching is composed of 言 *yen* words as radical, with 敬 *ching* to respect as phonetic. It is also written 儆. [Eitel translates these lines by "How much more then *ye*, male children, ought ye, whilst young, to accomplish." No such words as "young" or "accomplish" are found in any good edition.]

323. 唐 劉 宴 } Liu Yen of the T'ang dynasty,
 *T'ang*² *liu*² *yen*⁴
 T'ang liu yen

T'ang see line 183.

Liu means to slay, but is here a surname. It does not occur in the *Shuo Wên*, though another form of it has been suspected under radical 金 *chin* metal. It is now classed under radical 刀 *tao* knife.

Yen is composed of 日 *jih* sun as radical and 安 *an* peace as phonetic. It means a bright sky, late, but is here the personal name of a famous statesman. [Eitel wrongly reads it "Ngan."]

324. 方 七 歲 } when only seven years of age,
 *Fang*¹ *ch'i*¹ *sui*⁴
 Just seven year

Fang see line 14.

Ch'i see line 84.

Sui see line 37. [Liu Yen was a famous scholar and statesman who died A.D. 780. He attracted the notice of the Emperor Ming Huang of the T'ang dynasty, and is said to have been actually advanced as below.]

325. 舉 神 童 } was ranked as an "inspired
 *Chŭ*³ *shên*² *t'ung*² child,"
 Raise spiritual boy

Chŭ is composed of 與 *yŭ* (line 87) and 丰 *fêng* elegant. It is now usually written as above, and is classed under radical 臼 *chiu* a mortar.

Shên is composed of 示 *shih* divine manifestation as radical, with 申 *shên* to extend, to state, as phonetic. It has been adopted by certain denominations of Protestant missionaries in China as an equivalent for "God," in opposition to the term 上帝 *Shang Ti* (line 180) of other Protestants, and to 天主 *T'ien Chu* Heaven's Ruler (line 152) of the Roman Catholics.

T'ung is composed of what is apparently 立 *li* to stand as radical, but is really a corruption of an obsolete word meaning guilt, with a corruption of 重 *chung* heavy (not 里 *li* a village) as phonetic. It originally meant a male slave.

326. 作 正 字 } and was appointed a Corrector
 Tso⁴ chêng⁴ tzŭ⁴ } of Texts.
 Do correct word }

Tso see line 123. It here means to do the duties of, to act as.

Chêng is composed of 止 *chih* to stop as radical, and 一 *i* one.

It is explained as stopping at the boundary; hence right, proper, not awry, etc.

Tzŭ see title. [Corrector of Texts was an office in the Han-lin College or National Academy of leading scholars.]

327. 彼 雖 幼 } He, although a child,
 Pi³ sui² yu⁴ }
 He although young }

Pi see line 273.

Sui see line 285. Also read *sui*¹.

Yu see line 23.

328. 身 已 仕 } was already in an official post.
 Shên¹ i³ shih⁴ }
 Body already official }

Shên see line 90.

I is classed under radical 己 *chi* self, from which it differs almost imperceptibly, and means to cease, done, finished, very, excessively, etc. The *Shuo Wên* has no record of its development.

Shih see line 273.

329. 爾 幼 學 } You young learners
 Erh³ yu⁴ hsŭeh² }
 You young learn }

Erh see line 297.

Yu see line 23.

Hsŭeh see line 11.

330. 勉 而 致 } strive to bring about a like
 Mien³ êrh² chih⁴ } result.
 Effort and cause

Mien see line 278.

Erh see line 45.

Chih is composed of 至 *chih* (line 94) as radical and phonetic, and 支 *p'u* to tap (obsolete). It means to cause to go to, to send, etc.

331. 有 爲 者 } Those who work
 Yu³ wei² chē³ }
 Have do one

Yu see line 14.

Wei see line 24.

Chē see line 49.

332. 亦 若 是 } will also succeed as he did.
 I⁴ jo⁴ shih⁴ }
 Also like this

I is supposed to have been a picture of a man's arms and armpits, and meant to gather up as though putting under the arms. It thus came to mean also, even, however, then, etc.

Jo see line 262.

Shih is composed of 日 *jih* the sun as radical and phonetic, and a corruption of 正 *chéng* (line 326). It denotes formal existence, subjective, positive, absolute, that which is right, etc. [Eitel renders these lines "For being possessed of activity, or rather that which constitutes it, Is also sure to produce results like these."]

333. 犬 守 夜 } The dog keeps guard by
 Ch'üan³ shou³ yeh⁴ } night;
 Dog guard night

Ch'üan see line 78.

Shou is composed of 宀 *mien* shelter as radical, with 寸 *ts'un* an inch, below it. The latter is said to have meant rule, regulation; but it is not clear how this helps to the common sense.

Yeh is composed of 夕 *hsi* evening as radical, with 亦 *i* also (line 332) as phonetic. It originally meant to relax, and the time when all the world relaxes is night, the *νυκτὸς ἀμολγῶ* of Homer.

334.	鷄	司	晨	} the cock proclaims the dawn.
	<i>Chi</i> ¹	<i>ssŭ</i> ¹	<i>ch'ên</i> ²	
	Cock	rule	dawn	

Chi see line 78.

Ssŭ is said to be 后 *hou* a ruler, a prince, turned to face the other way, and is explained as conduct of affairs beyond the precincts of the Court. Hence it has come to mean administration, official, etc.

Ch'ên is composed of 日 *jih* sun as radical, with 辰 *ch'ên* heavenly bodies, etc., as phonetic. It is also read *shên*².

335.	苟	不	學	} If foolishly you do not study,
	<i>Kou</i> ³	<i>pu</i> ¹	<i>hsüeh</i> ²	
	If	not	learn	

Kou see line 5.

Pu see line 5.

Hsüeh see line 11. [The mistake alluded to in line 5 is repeated here by all translators. Eitel has "But you, *if* you will *not* study," and Père Zottoli has "Tu si non addiscis," thus omitting altogether the peculiar force of *kou*. Once more the commentary clenches the point with 若是苟且度日而 etc. *jo shih kou ch'ieh tu jih êrh*, etc., if you foolishly pass your time and etc.]

336. 曷 爲 人 } how can you become men?
Ho² *wei²* *jen²*
 How become man

Ho is composed of 曰 *yŭeh* to speak and an obsolete phonetic meaning vapour.

Wei see line 24.

Jen see line 1. [Père Zottoli has for this line "qui diceris homo," as though he had mistaken 爲 for 謂.]

337. 蠶 吐 絲 } The silkworm produces silk,
Ts'an² *t'u³* *ssŭ¹*
 Silkworm vomit silk

Ts'an is composed of 虫 *ch'ung* insect, doubled, with a common phonetic.

T'u is composed of 口 *k'ou* mouth, with 土 *t'u* earth as phonetic.

Ssŭ see line 87.

338. 蜂 釀 蜜 } the bee makes honey.
Fêng¹ *niang⁴* *mi⁴*
 Bee ferment honey

Fêng is composed of 虫 *ch'ung* insect as radical, with a common phonetic (line 325). It is a generic term for wasps, bees, hornets, etc. [The colloquial term for a bee is 蜜蜂 *mi fêng*; 蜂蜜 *fêng mi* is honey.]

Niang is composed of 酉 *yu* which originally meant to make spirits or wine in the 8th moon when the millet is ripe, and is often used as radical in characters connected with wine, with a common phonetic (line 38).

Mi is composed of 虫 *ch'ung* insect as radical, with a common phonetic (line 309).

339. 人 不 學 } If a man does not learn,
 Jen² pu¹ hsüeh²
 Man not learn

Jen see line 1.

Pu see line 5.

Hsüeh see line 11.

340. 不 如 物 } he is not equal to the brutes.
 Pu¹ ju² wu⁴
 Not like thing

Pu see line 5.

Ju see line 133.

Wu is composed of 牛 *niu* an ox (line 77) as radical, and 勿 *wu* not (line 126), as phonetic. It means anything alive or dead other than man. [The *Shuo Wên* says that ox appears in the composition of thing because the ox is a very big thing; but the association is obviously that of ox with chattel in English. It is worth noting that ox also appears in 件 *chien* the numerative of things. This is explained by the *Shuo Wên* as to divide, because an ox is a big thing which can be divided (precisely the same analysis being given of 半 *pan* half), by the aid of which we can faintly discern the sense of distribution, distributive, etc.]

341. 幼 而 學 } Learn while young,
 Yu⁴ erh² hsüeh²
 Young and learn

Yu see line 23.

Erh see line 45.

Hsüeh see line 11.

342. 壯 而 行 } and when grown up apply
 *Chuang*⁴ *êrh*² *hsing*² } what you have learnt;
 Strong and act

Chuang is composed of 士 *shih* scholar (line 302) as radical, with 月, which is really a contraction of 牀 *ch'uang* a bedstead, as phonetic.

Erh see line 45.

Hsing see line 67. [This very obvious sense is entirely missed by Eitel who translates, "One, youthful and studious as well, Will become grown-up and active as well."]

343. 上 致 君 } influencing the sovereign
 *Shang*⁴ *chih*⁴ *chün*¹ } above;
 Above cause ruler

Shang see line 182.

Chih see line 330.

Chün see line 54.

344. 下 澤 民 } benefiting the people below.
 *Hsia*⁴ *tsê*² *min*²
 Below fertilise people

Hsia see line 192.

Tsê is composed of 水 *shui* water as radical, with a phonetic read *i* which appears however in a small group of characters read *tsê* (line 10). It means moist, a marsh, fat, to enrich, etc.

Min is supposed to have been a picture, under its old form, of a crowd. It is now classed under radical 氏 *shih* (line 165).

345. 揚 名 聲 } Make a name for yourselves,
 *Yang*² *ming*² *shêng*¹
 Raise name sound

Yang see lines 16, 172.

Ming see line 16.

Shêng is composed of 耳 *êrh* ear as radical, with what was the original character for *shêng* as phonetic, still used, minus the 父, as a shorthand form. It means regulated sound as opposed to noise, music, accent, tone, etc., and is here part of a combination which means fame.

346. 顯 父 母 } and glorify your father and
 Hsien³ fu⁴ mu³ } mother,
 Display father mother

Hsien is composed of 頁 *yeh* head as radical, with what was the original character for *hsien* as phonetic, the latter explained as looking at silk in the sun. It is defined as the head brightly ornamented; hence to bring into notice, to make illustrious, to appear, etc.

Fu see line 18.

Mu see line 9.

347. 光 於 前 } shed lustre on your ancestors,
 Kuang¹ yŭ² ch'ien² }
 Bright on before

Kuang see line 51.

Yŭ see line 35.

Ch'ien is composed of 刀 *tao* knife as radical, with a contraction or corruption of the old form of this character, which was 止 *chih* (line 120) to stop, over 舟 *chou* a boat. It means before, either of time or place.

348. 裕 於 後 } enrich your posterity.
 Yŭ⁴ yŭ² hou⁴ }
 Abundant on after

Yŭ is composed of 衣 *i* clothes as radical, with 谷 *ku* a valley as phonetic. It is explained as clothes and chattels in plenty.

Yŭ see line 35.

Hou is composed of 彳 to step with the left foot (line 67), and a combination of two obsolete radicals which is supposed to yield the sense of tied on behind. It is used either of time or place.

349.	人	遺	子	} Men bequeath to their children
	Jen ²	i ²	tzŭ ³	
	Man	bequeath	child	

Jen see line 1.

I is composed of the walking radical and 貴 kwei (line 8) as phonetic.

It means to lose, to leave behind, etc.

Tzŭ see line 11. [Eitel translates, "Whilst *men leave behind them their sons*"! Of course tzŭ is a dative, and ying in the next line is the accusative after i.]

350.	金	滿	簾	} coffers of gold;
	Chin ¹	man ³	ying ²	
	Metal	full	coffer	

Chin see line 66.

Man is composed of 水 shui water as radical, with a phonetic.

Ying is composed of 竹 chu bamboo, with a phonetic which appears coupled with various radicals according to the sense; here with 貝 pei pearl-oyster, and in line 211 with 女 nŭ woman.

351.	我	教	子	} I teach you children
	Wo ³	chiao ⁴	tzŭ ³	
	I	teach	child	

Wo see line 147.

Chiao see line 5.

Tzŭ see line 11.

352. 惟 一 經 } only this one book.
 Wei² i¹ ching¹
 Only one classic

Wei see line 264.

I see line 45.

Ching see title. [Lines 349—352 are formed upon an old proverb which is given in the biography of 韋賢 Wei Hsien, a statesman and scholar of the 1st cent. B.C. Hence the use of the word *ching*, which would otherwise seem presumptuous.]

353. 勤 有 功 } Diligence has its reward;
 Ch'in² yu³ kung¹
 Diligent have merit

Ch'in see line 270.

Yu see line 14.

Kung is composed of 力 *li* strength as radical, with 工 *kung* labour as phonetic and part contributor to the sense, which was originally effort for the benefit of a State.

354. 戲 無 益 } play has no advantages.
 Hsi⁴ wu² i⁴
 Play not add

Hsi is composed of 戈 *ko* a spear as radical, with a phonetic meaning an earthen sacrificial vessel. The original sense of the word is doubtful. It now means play of a trifling kind, and is also applied to stage-plays.

Wu see line 277.

I is composed of 皿 *min* dishes as radical, and a corruption of 水 *shui* water, which taken together are supposed to yield the idea of fulness, abundance, the original sense of this character.

355. 戒 之 哉 } Oh, be on your guard,
 Chieh⁴ chih¹ tsai¹
 Guard it oh

Chieh is composed of 扌 *kung* two hands grasping 戈 *ko* a spear, as if in readiness to meet an attack. The former was its old radical, but it was classed by the editors of K'ang Hsi's standard dictionary under *ko*.

Chih see line 1.

Tsai is composed of 口 *k'ou* mouth as radical, with a common phonetic (line 151). It is a particle of exclamatory value, sometimes interrogative.

356. 宜 勉 力 } and put forth your strength.
 I² mien³ li⁴
 Ought effort strength

I see line 22.

Mien see line 278.

Li is supposed to be the picture of a muscle.

APPENDIX I.

[The following eight lines are inserted in some editions.]

80A	惟	牛	羊	} Especially of the ox and dog
	<i>Wei</i> ²	<i>niu</i> ²	<i>yang</i> ²	
	Think	ox	sheep	

Wei see line 264.

Niu see line 77.

Yang see line 77.

80B	功	最	著	} is the merit most conspicuous;
	<i>Kung</i> ¹	<i>tsui</i> ⁴	<i>chu</i> ⁴	
	Merit	very	manifest	

Kung see line 353.

Tsui see line 202.

Chu see line 149.

80c	能	耕	田	} one can plough the fields,
	<i>Nêng</i> ²	<i>kêng</i> ¹	<i>t'ien</i> ²	
	Can	plough	field	

Nêng see line 34.

Kêng is composed of 耒 *lei* a plough-handle (itself composed of 木 *mu* wood and 丰 *chieh* rank weeds) as radical, with 井 *ching* a well as phonetic. It has been alleged that the latter is really a corruption of 田, in which case the whole character would be an ideogram.

T'ien is an obvious picture of fields laid out.

80D	能	守	戶	} the other can guard the house.
	<i>Nêng²</i>	<i>shou³</i>	<i>hu⁴</i>	
	Can	guard	door	

Nêng see line 34.

Shou see line 333.

Hu is a picture of a leaf of the 門 *mên* double door in use all over China. See line 22.

80E	昧	天	良	} It is to obscure your natural goodness of disposition,
	<i>Mei⁴</i>	<i>t'ien¹</i>	<i>liang²</i>	
	Dark	heaven	good	

Mei is composed of 日 *jih* sun as radical, with 未 *wei* negation as phonetic. Or the character may be regarded as an ideogram,—the negation of light.

T'ien see line 50. Here natural, as opposed to 人 *jen* artificial.

Liang is composed of a corruption of an obsolete word 富 *fu* full, its old radical, with 亡 *wang* (line 159) as phonetic. It is now classed under radical 艮 *kên* a limit.

80F	屠	市	肆	} to kill them and expose them for sale.
	<i>T'u²</i>	<i>shih⁴</i>	<i>ssü⁴</i>	
	Kill	market	shop	

T'u is composed of 尸 *shih* corpse as radical, with 者 *chê* (or *chu*) as phonetic.

Shih is composed, under its old form, of 冂 *chiung* boundary, enclosure, as radical, with 及 *chi* to arrive (*q.d.* goods arriving at an enclosed space), with 之 *chih* (line 1) abbreviated as phonetic. It is now classed under radical 巾 *chin* a towel.

Ssü see line 254q.

80G	戒	勿	食	} Beware of eating them,
	<i>Chieh⁴</i>	<i>wu⁴</i>	<i>shih²</i>	
	Beware	not	eat	

Chieh see line 355.

Wu is a picture of a signal staff with three streamers; hence the idea of a warning *not* to do something.

Shih is composed of two obsolete characters meaning to bring together the fragrance of grain.

80 _H	免	罪	處	} and so avoid being punished.
	<i>Mien</i> ³	<i>tsui</i> ⁴	<i>ch'u</i> ³	
	Avoid	guilt	punishment	

Mien is not given in the *Shuo Wén*, and is supposed to be a contraction of an obsolete word with the same meaning.

Tsui was originally composed of 辛 *hsin* acrid and 自 *tzŭ* self. It has been suggested that the change was brought about by taboo, as in many other characters.

Ch'u see line 10.

APPENDIX II.

[These two lines occur in some editions.]

160A	道	淵	源	}	It discusses hidden springs of action,
	<i>Tao</i> ⁴	<i>yüan</i> ¹	<i>yüan</i> ²		
	Speak	abyss	source		

Tao see line 7.

Yüan is composed of 水 *shui* water as radical, with an obsolete word said to be a picture of water eddying along the banks of a river.

Yüan is composed of water as radical, with 原 *yüan* origin as phonetic.

160B	習	禮	義	}	and deals with ceremonial and man's duty to his neighbour.
	<i>Hsi</i> ²	<i>li</i> ³	<i>i</i> ⁴		
	Practise	ceremonial	duty		

Hsi see line 4.

Li see line 32.

I see line 14.

APPENDIX III.

[The following eighteen lines are given in the edition of 王相 Wang Hsiang, and were probably written by himself, in order to bring the history section down to the beginning of the present dynasty. They have not been translated by either Père Zottoli or Eitel.]

254A	遼	與	金	} Under the Liao and the Chin dynasties,
	<i>Liao</i> ²	<i>yü</i> ³	<i>chin</i> ¹	
	Liao	with	chin	

Liao is composed of the walking radical and a common phonetic.

It means distant, and is also the dynastic name adopted by the 契丹 Kitan Tartars who shared in the empire of China from A.D. 907 to about half-way through the 12th century.

Yü see line 87.

Chin see line 66. Here the dynastic name adopted by the 女真 Nü-chên Tartars who shared in the empire of China from A.D. 1115 to 1234.

254B	帝	號	紛	} there was confusion of Imperial titles;
	<i>Ti</i> ⁴	<i>hao</i> ⁴	<i>fên</i> ¹	
	Ruler	name	confusion	

Ti see line 180.

Hao see line 137.

Fên is composed of 糸 *ssü* silk as radical, and 分 (line 232) as phonetic. [This line is taken by the commentator to mean that confusion arose from the various personal names and tribal

names of these Tartar monarchs. But the term *ti hao* may well be the equivalent of 尊號 *tsun hao* the Imperial title, the confusion being caused by two sets of Emperors, either Sung and Liao or Sung and Chin, reigning at the same time.]

254c	逮	滅	遼	} when the Liao dynasty was destroyed,
	<i>Tai</i> ⁴	<i>mieh</i> ⁴	<i>liao</i> ²	
	Reach	destroy	Liao	

Tai see line 235.

Mieh see line 245.

Liao see line 254A.

254D	宋	猶	存	} the Sung dynasty still remained.
	<i>Sung</i> ⁴	<i>yu</i> ²	<i>ts'un</i> ²	
	Sung	still	keep	

Sung see line 227.

Yu see line 290.

Ts'un is composed of 子 *tzü* son as radical, and 才 *ts'ai* (line 49) as phonetic, and originally meant to enquire compassionately. It now means to keep, to preserve, to be alive, etc. [The Sungs, after the destruction of the Liaos (line 254), found themselves on even worse terms of hostility with the Chins, whose rulers had taken the Imperial title.]

254E	至	元	興	} When the Yüan dynasty arose,
	<i>Chih</i> ⁴	<i>yüan</i> ²	<i>hsing</i> ¹	
	Arrive	yüan	arise	

Chih see line 94.

Yüan is composed of 一 *i* one, and 厶 *wu* which originally meant high and level. Hence it means beginning, origin. It here stands for the Mongol dynasty, the foundations of which were laid by Genghis Khan, the first actual Emperor being Kublai Khan, A.D. 1260—1295. It was formerly classed under

radical 一 *i* one, but in K'ang Hsi's dictionary it was stupidly placed under 人 *jen* man. See also line 94.

Hsing see line 215.

254 _F	金	緒	歇	} the line of the Chin Tartars came to an end,
	<i>Chin</i> ¹	<i>hsü</i> ⁴	<i>hsieh</i> ¹	
	Chin	clue	cease	

Chin see lines 66, 254_A.

Hsü see line 238.

Hsieh is composed of 欠 *ch'ien* to yawn (hence to be deficient, to owe) as radical, and a common phonetic. It means to stop, to leave off, to rest, which senses are partially indicated by the radical.

254 _G	有	宋	世	} and the House of Sung
	<i>Yu</i> ³	<i>sung</i> ⁴	<i>shih</i> ⁴	
	Have	Sung	generation	

Yu see lines 14, 183.

Sung see line 227.

Shih see line 177. [This line is literally "the have-got-Sung generations."]

254 _H	一	同	滅	} was destroyed together with it.
	<i>I</i> ¹	<i>t'ung</i> ²	<i>mieh</i> ⁴	
	One	together	destroy	

I see title.

T'ung see line 106.

Mieh see line 245. [The Chin and the Sung dynasties did not disappear simultaneously, the former ending as stated under line 254_A in A.D. 1234, while the latter dragged on until 1279 though all vestiges of power had long since passed from it. The text however is near enough for its purpose.]

254I	并	中	國	} It united the Middle Kingdom,
	<i>Ping</i> ⁴	<i>chung</i> ¹	<i>kuo</i> ²	
	Unite	middle	nation	

Ping see line 212.

Chung see line 64.

Kuo see line 155. [Under the Mongol sway there was once more a united China.]

254J	兼	戎	翟	} and attached to the empire the tribes of the north and west.
	<i>Chien</i> ¹	<i>jung</i> ²	<i>ti</i> ²	
	Unite	jung	ti	

Chien is composed of 手 *shou* a hand holding two 禾 *ho* ears of grain. The latter combination was formerly its radical; it is now classed under radical 八 *pa* (line 88).

Jung is composed of 戈 *ko* spear as radical, and a contraction or corruption of 甲 *chia* a cuirass. It is a general term for weapons, but here refers to a race of barbarians.

Ti is composed of 羽 *yü* feathers as radical and 隹 *chui* birds. It means a kind of pheasant, feathers, etc., but here refers to a race of barbarians. Also read *tsé*, and in Peking *chai*.

254K	明	太	祖	} The founder of the Ming dynasty
	<i>Ming</i> ²	<i>t'ai</i> ⁴	<i>tsu</i> ³	
	Ming	extreme	ancestor	

Ming see lines 110, 254ε.

T'ai was originally an old form of 大 *ta* great. The dot was added in order to distinguish between the two after the reduction of their old forms into one and the same symbol. Also written 泰. It is here the equivalent of 高 *kao* in line 215.

Tsu see line 215. [The monarch in question was named 朱元章 *Chu Yüan-chang*. Before he succeeded in destroying the Mongol power and raising himself in A.D. 1368 to the throne

he had been a novice in a Buddhist temple. He is generally known by the title of his reign as 洪武 Hung Wu.]

254L	久	親	師	} was for a long time engaged in warfare.
	<i>Chiu</i> ³	<i>ch'in</i> ¹	<i>shih</i> ¹	
	Long	personal	soldier	

Chiu see line 202.

Ch'in see line 31.

Shih see line 20. [He was fighting for some twenty years before he mounted the throne.]

254M	傳	建	文	} He had transmitted the throne to Chien Wên
	<i>Ch'uan</i> ²	<i>chien</i> ⁴	<i>wên</i> ²	
	Transmit	chien	wên	

Ch'uan see line 163.

Chien see line 216.

Wên see line 44. [Chien Wên was the title of the reign of the second Emperor of the Ming dynasty, who was grandson of the first and who came to the throne in A.D. 1399.]

254N	方	四	祀	} only four years,
	<i>Fang</i> ¹	<i>ssü</i> ⁴	<i>ssü</i> ⁴	
	Only	four	year	

Fang see line 14.

Ssü see title.

Ssü means to sacrifice; hence, probably in reference to the great annual sacrifices, it comes to mean a year. [That is to say, the second Emperor sat on the throne only four years with his capital at Nanking.]

254o	遷	北	京	} when the capital was trans- ferred to Peking,
	<i>Ch'ien</i> ¹	<i>pei</i> ³	<i>ching</i> ¹	
	Remove	north	capital	

Ch'ien see line 6.

Pei see line 61.

Ching is composed of a contraction of 高 *kao* high and a vertical line, and is supposed to picture a high mound (*cf.* capitolium). It was formerly a radical, but is now classed under 一 *t'ou*, the meaning of which is unknown. [The capital is 京師 *ching shih*, transliterated by Marco Polo as Quinsai or Kinsay, in reference to Hangchow (line 254) which was the capital from A.D. 1129 to 1280.]

254P	永	樂	嗣	} and Yung Lo succeeded the latter.
	<i>Yung</i> ³	<i>lo</i> ⁴	<i>ssũ</i> ⁴	
	Yung	lo	connect	

Yung is a picture of water flowing away, and means long, for ever, eternal = dum defluat amnis. It is now classed under radical *shui* water. See line 158.

Lo see line 154. [Yung Lo is the title of the reign of the third Emperor of the Ming dynasty. He was the fourth son of the founder (line 254κ). He deposed his nephew (line 254M) in 1403, and removed the capital from Nanking to Peking.]

Ssũ is composed of a bundle of tokens of authority given by the suzerain to his vassals, with 口 *k'ou* mouth above as radical, and 司 *ssũ* official as phonetic (line 80). It is commonly used in the senses of heir, to inherit.

254Q	逮	崇	禎	} At length Ch'ung Chêng
	<i>Tai</i> ⁴	<i>ch'ung</i> ²	<i>chêng</i> ¹	
	Reach	ch'ung	chêng	

Tai see line 235.

Ch'ung is composed of 山 *shan* hills as radical, and 宗 *tsung* ancestral as phonetic. It means high.

Chêng is composed of 示 *shih* divine manifestation as radical and 貞 *chêng* or *chên* chaste as phonetic. It means lucky, but here stands, with Ch'ung, for the title of the reign of the last Emperor of the Ming dynasty, who came to the throne in A.D. 1628.

254R.	煤	山	逝	} died on the Coal Hill.
	<i>Mei</i> ²	<i>shan</i> ¹	<i>shih</i> ⁴	
	Coal	hill	pass	

Mei is composed of 火 *huo* fire as radical and 某 (line 43) as phonetic. It means soot, and is also used for charcoal.

Shan see line 13.

Shih is composed of the walking radical with 折 *shé* (line 145) as phonetic, and means to go, to pass away. [Ch'ung Chêng, after the capture of Peking by rebels, committed suicide on a hill said to be of coal which stands within the precincts of the Imperial palace, A.D. 1644. The rebels were driven out by the Manchus, and the present dynasty was established.]

APPENDIX IV.

[The following 24 lines form the continuation sanctioned, and possibly written, by 賀興思 Ho Hsing-ssü.]

254a	遼	與	金	} The Liao Tartars and the Chin Tartars
	<i>Liao</i> ²	<i>yü</i> ³	<i>chin</i> ¹	
	Liao	with	Chin	

Liao see line 254A.

Yü see line 87.

Chin see line 66.

254b	皆	稱	帝	} all took the Imperial title.
	<i>Chieh</i> ¹	<i>ch'êng</i> ¹	<i>ti</i> ⁴	
	All	style	ruler	

Chieh see line 250.

Ch'êng see line 186.

Ti see line 180.

254c	元	滅	金	} The Yüans (Mongols) destroyed the Chin Tartars,
	<i>Yüan</i> ²	<i>mieh</i> ⁴	<i>chin</i> ¹	
	Yüan	extinguish	chin	

Yüan see lines 94, 254E.

Mieh see line 245.

Chin see line 66.

254d	絕	宋	世	} and put an end to the House of Sung.
	<i>Chüeh</i> ²	<i>sung</i> ⁴	<i>shih</i> ⁴	
	End	sung	generation	

Chüeh is composed of 糸 *ssü* silk as radical, with 刀 *tao* knife

over an obsolete word for half a tally. Its original meaning was to cut silk in two. [The radical 色 *sê* colour is a corruption of 人 *jên* man over the half tally.]

Sung see line 227.

Shih see line 177.

254e	涖	中	國	} They governed the Middle Kingdom,
	<i>Li</i> ⁴	<i>chung</i> ¹	<i>kuo</i> ²	
	Govern	middle	State	

Li is composed of 水 *shui* water as radical and 位 *wei* a seat, an official post. It is often written 莅.

Chung see line 64.

Kuo see line 155.

254f	兼	戎	翟	} and also the wild tribes of the north and west;
	<i>Chien</i> ¹	<i>jung</i> ²	<i>ti</i> ²	
	Together	jung	ti	

Chien see line 212.

Jung see line 254j.

Ti is here used for 狄 *ti*, which is composed of 犬 *ch'üan* dog as radical, with an abbreviation of 亦 *i* also as phonetic. The barbarians in question were thought to have descended from dogs. See 254j.

254g	九	十	年	} after ninety years
	<i>Chiu</i> ³	<i>shih</i> ²	<i>nien</i> ²	
	Nine	ten	years	

Chiu see line 33.

Shih see line 45.

Nien see line 221. [A round number; see 254g.]

254h	國	祚	廢	} their mandate was exhausted.
	<i>Kuo</i> ²	<i>tsu</i> ⁴	<i>fei</i> ⁴	
	State	prosperity	fail	

Kuo see line 155.

Tsu is composed of 示 *shih* divine manifestation as radical, with 乍 (line 123) as phonetic.

Fei is composed of the obsolete radical 广 *yen* a shelter, with 發 (line 293) as phonetic. It originally meant a falling house.

254i	太	祖	興	} Then T'ai Tsu arose,
	<i>T'ai</i> ⁴	<i>tsu</i> ³	<i>hsing</i> ¹	
	Extreme	ancestor	arise	

T'ai see line 254k.

Tsu see line 89.

Hsing see line 215.

254j	國	大	明	} his dynasty being known as Ta Ming.
	<i>Kuo</i> ²	<i>ta</i> ⁴	<i>ming</i> ²	
	State	great	bright	

Kuo see line 155.

Ta see line 127.

Ming see line 110. [The famous founder of the Ming dynasty raised himself to the throne from the obscure position of a tender of cattle; hence he is sometimes spoken of as the Beggar King, and also as the Golden Youth. He was for a time a novice in a Buddhist temple, and altogether led a very chequered life.]

254k	號	洪	武	} He took as his year-title Hung Wu,
	<i>Hao</i> ⁴	<i>hung</i> ²	<i>wu</i> ³	
	Style	vast	military	

Hao see line 137.

Hung is composed of 水 *shui* water as radical, with 共 *kung* (line 100) as phonetic. It originally meant an inundation (line 187).

Wu see line 189.

254l	都	金	陵	} and fixed his capital at Chin-ling (Nanking).
	<i>Tu</i> ¹	<i>chin</i> ¹	<i>ling</i> ²	
	Capital	gold	tombs	

Tu see line 230.

Chin see line 66.

Ling see line 230.

254m	逮	成	祖	} At length, under the Emperor Ch'êng Tsu,
	<i>Tai</i> ⁴	<i>ch'êng</i> ²	<i>tsu</i> ³	
	Reach	complete	ancestor	

Tai see line 235.

Ch'êng see line 26.

Tsu see line 89. [Reigned A.D. 1399—1424, and better known by his year-title 永樂 Yung Lo.]

254n	遷	燕	京	} a move was made to the Swallow City (Peking).
	<i>Ch'ien</i> ¹	<i>yen</i> ¹	<i>ching</i> ¹	
	Move	swallow	capital	

Ch'ien see line 6.

Yen see line 13.

Ching see line 2540. [The capital was transferred from Nanking to Peking in 1421.]

254o	十	七	世	} There were seventeen reigns in all,
	<i>Shih</i> ²	<i>ch'i</i> ¹	<i>shih</i> ⁴	
	Ten	seven	generation	

Shih see line 45.

Ch'i see line 84.

Shih see line 177.

254p	至	崇	禎	} down to and including Ch'ung Chêng.
	<i>Chih</i> ⁴	<i>ch'ung</i> ²	<i>chêng</i> ¹	
	Reach	eminent	auspicious	

Chih see line 94.

Ch'ung see line 254q.

Chêng see line 254q.

254q	權	奄	肆	} The hold on the people was relaxed,
	<i>Ch'üan</i> ²	<i>yen</i> ¹	<i>ssü</i> ⁴	
	Power	extend	loose	

Ch'üan is composed of 木 *mu* tree or wood as radical, with an obsolete word meaning small goblet and pronounced *kuan* as phonetic.

Yen is composed of 大 *ta* great as radical, with 申 *shên* to extend as phonetic. One of its original meanings was to open out.

Ssü is composed of 長 *ch'ang* long as radical, with 隶 *tai* (line 235), here read *shih*, as phonetic. [The Rev. J. Doolittle gave the following translation of this line:—"The crafty eunuchs caused a revolt." But 奄 and 闇 do not appear to have been used interchangeably, each having a separate entry in the *Shuo Wên*.]

254r	寇	如	林	} and rebels sprang up thick as forests.
	<i>K'ou</i> ⁴	<i>ju</i> ²	<i>lin</i> ²	
	Rebels	like	forests	

K'ou is composed of 攴 *p'u* to tap as radical, and 完 *wan* to finish. It originally meant violent, and has been explained as referring to the completion of a gang or force previous to issuing forth. It is now classed under radical 宀 *mien* shelter, roof.

Ju see line 133.

Lin is composed of two 木 *mu* trees, and is an obvious ideogram.

254s	至	李	闖	} Then came Li Ch'uang,
	<i>Chih</i> ⁴	<i>li</i> ³	<i>ch'uang</i> ³	
	Reach	li	ch'uang	

Chih see line 94.

Li is composed of 木 *mu* tree as radical over 子 *tzü* child as phonetic. It means plum, but is here a surname.

Ch'uang is composed of 門 *mên* a door as radical, and 馬 *ma* a horse, *q.d.* a horse rushing out, bursting forth, etc., but is here a

name taken by the rebel 李自成 *Li Tzu-ch'êng*, to whose sedition the fall of the Ming dynasty was mostly due.

254t	神	器	焚	} and the Imperial regalia were destroyed.
	<i>Shên²</i>	<i>ch'i⁴</i>	<i>fên²</i>	
	Divine	utensil	burn	

Shên see line 325.

Ch'i see line 26.

Fên is composed of 火 *huo* fire as radical below 林 *lin* a forest (see 254r) as phonetic. [This line refers to the looting of the palace when Li Ch'uang captured and temporarily held Peking.]

254u	清	太	祖	} The founder of the Ch'ing or Pure dynasty
	<i>Ch'ing¹</i>	<i>t'ai⁴</i>	<i>tsu³</i>	
	Pure	extreme	ancestor	

Ch'ing is composed of 水 *shui* water as radical, with 青 *ch'ing* the colour of nature as phonetic. See line 84.

T'ai see line 254k.

Tsu see line 89. [The T'ai Tsu in this line is the Manchu chieftain Nurhachu, A.D. 1559—1626, who was the real founder of the present dynasty, though he never mounted the throne.]

254v	應	景	命	} responded to the glorious summons;
	<i>Ying⁴</i>	<i>ching³</i>	<i>ming⁴</i>	
	Respond	glorious	order	

Ying see line 64.

Ching is composed of 日 *jih* sun as radical, with 京 *ching* city as phonetic; *q.d.* the sun shining on a city.

Ming is composed of 口 *k'ou* mouth, its old radical, with 令 *ling* a command (see 271) as phonetic. It is also commonly used in the sense of destiny, as being the command or will of God.

254w	靖	四	方	} he tranquillised the four corners (N.S.E. and W.),
	<i>Ching</i> ⁴	<i>ssŭ</i> ⁴	<i>fang</i> ¹	
	Quiet	four	square	

Ching is composed of 立 *li* to establish as radical, with 青 *ch'ing* the colour of nature as phonetic. See lines 84, 254u.

Ssŭ see line 37.

Fang see line 14.

254x	克	大	定	} and achieved the final settlement of the empire.
	<i>K'o</i> ⁴	<i>ta</i> ⁴	<i>ting</i> ⁴	
	Achieve	great	settle	

K'o is regarded as a picture of a man carving wood in a house, and originally meant to bear on the shoulders. It is now classed under radical 儿, No. 10.

Ta see line 127.

Ting is composed of 宀 *mien* roof or shelter as radical, with 正 *chêng* (line 326) as phonetic. [Mr. Doolittle translated this line "so that prosperity prevailed," which seems to be somewhat off the line of thought.]

APPENDIX V.

[Another version of the interpolated lines. Author unknown.]

254a 遼 <i>Liao</i> ² Liao	金 <i>chin</i> ¹ chin	元 <i>yüan</i> ² yüan	}	The Liao, Chin, and Yüan dynasties
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Liao see line 254A.

Chin see line 66.

Yüan see lines 94, 254E.

254b 爭 <i>Chêng</i> ¹ Contend	宋 <i>sung</i> ⁴ sung	鼎 <i>ting</i> ³ tripod	}	fought for the empire of the Sung;
--	---------------------------------------	---	---	---------------------------------------

Chêng see line 214.

Sung see line 227.

Ting is a picture of a two-handled tripod, the first specimen of which was cast in gold by the Great Yü (line 187) and was used by him to keep off hobgoblins during his engineering labours in the wilds. The word came to be used as a symbol of Imperial power.

254c 天 <i>T'ien</i> ¹ Heaven	運 <i>yün</i> ⁴ revolve	環 <i>huan</i> ² ring	}	and so time went on
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T'ien see line 50.

Yün see line 60.

Huan is composed of 玉 *yü* jade as radical with a common phonetic. It means a bracelet or any kind of ring; hence it comes to be used as a verb.

254d	至	帝	曷	} until the reign of the Emperor Ping.
	<i>Chih</i> ⁴	<i>ti</i> ⁴	<i>ping</i> ³	
	Reach	ruler	ping	

Chih see line 94.

Ti see line 180.

Ping is composed of 日 *jih* sun as radical, with 丙 *ping* a cyclical character as phonetic. It means glorious, but is here the personal name of the child Emperor, the last of the Sung, who was drowned, together with his faithful Minister 陸秀夫 *Lu Hsiu-fu*, in A.D. 1279, in order to escape falling into the hands of the conquering Mongols.

254e	元	世	祖	} Shih Tsu of the Yüan dynasty
	<i>Yüan</i> ²	<i>shih</i> ⁴	<i>tsu</i> ³	
	Yüan	generation	ancestor	

Yüan see lines 94, 254E.

Shih see line 177.

Tsu see line 89. [*Shih Tsu* is the temple name of Kublai Khan, who reigned over China A.D. 1260—1294.]

254f	始	正	位	} was the first to actually occupy the throne;
	<i>Shih</i> ³	<i>chêng</i> ⁴	<i>wei</i> ⁴	
	Begin	proper	seat	

Shih see line 134.

Chêng see line 326.

Wei is composed of 人 *jen* man as radical, with 立 *li* (line 306) as phonetic. See 254e.

254g	八	十	八	} the dynasty lasting eighty-eight years,
	<i>Pa</i> ¹	<i>shih</i> ²	<i>pa</i> ¹	
	Eight	ten	eight	

Pa see line 88.

Shih see line 45.

Pa see line 88. See line 254g.

254h	共	九	帝	} with nine Emperors in all.
	<i>Kung</i> ³	<i>chiu</i> ³	<i>ti</i> ⁴	
	Together	nine	rulers	

Kung is composed of 廿 *ju* or *nien* two tens joined together, with 升 *kung*³ the hands folded in salutation. It was a radical in the *Shuo Wen*, but is now classed under radical 八 *pa* eight.

Chiu see line 33.

Ti see line 180.

254i	羣	雄	起	} A crowd of combatants arose,
	<i>Ch'ün</i> ²	<i>hsiung</i> ²	<i>ch'i</i> ³	
	Flock	martial	rise	

Ch'ün see line 117.

Hsiung see line 210.

Ch'i see line 240.

254j	太	祖	征	} of whom T'ai Tsu remained the conqueror.
	<i>T'ai</i> ⁴	<i>tsu</i> ³	<i>chéng</i> ¹	
	Extreme	ancestor	vanquish	

T'ai see line 254k.

Tsu see line 89. See 254j.

Chêng is composed of radical 彳 *ch'ih* to step with the left foot, with 正 *chéng* (line 326) as phonetic.

254k	國	號	明	} The dynasty was called the Ming,
	<i>Kuo</i> ²	<i>hao</i> ⁴	<i>ming</i> ²	
	State	style	ming	

Kuo see line 155.

Hao see line 137.

Ming see line 110. See 254j.

254l	元	順	奔	} and the Mongol Emperor Shun fled.
	<i>Yüan</i> ²	<i>shun</i> ⁴	<i>pên</i> ¹	
	Yüan	shun	fled	

Yüan see lines 94, 254E.

Shun is composed of 頁 *yeh* head as radical, with 川 *ch'uan* streams as phonetic. It originally meant eternal principles, right, and has now come to signify flowing with, in accordance with, obedient to, etc., but is here the name given by the conquering Mings to Tohan Timur, the last Emperor of the Yüan or Mongol dynasty.

Pên was originally composed of 天 *yao* calamity as radical, with 賁 *pên* or *fên* as phonetic. It is now classed under radical 十 *shih* ten.

254m	成	祖	繼	} When Ch'êng Tsu succeeded,
	<i>Ch'êng</i> ²	<i>tsu</i> ³	<i>chi</i> ⁴	
	Complete	ancestor	connect	

Ch'êng see line 26.

Tsu see line 89. See 254m.

Chi see line 227.

254n	立	兩	京	} he made two capitals.
	<i>Li</i> ⁴	<i>liang</i> ³	<i>ching</i> ¹	
	Establish	two	city	

Li see line 306.

Liang see line 226.

Ching see line 2540. See line 254n.

254o	十	七	主	} There were seventeen Emperors,
	<i>Shih</i> ²	<i>ch'i</i> ¹	<i>chu</i> ³	
	Ten	seven	lord	

Shih see line 45.

Ch'i see line 84.

Chu was originally the picture of an oil lamp or candlestick, with
 丶 *chu* a flame, radical and phonetic, appearing above. It then
 came to signify lord, master, etc.

254p	止	崇	禎	} the line ending with Ch'ung Chêng.
	<i>Chih</i> ³	<i>ch'ung</i> ²	<i>chêng</i> ¹	
	Stop	ch'ung	chêng	

Chih see line 120.

Ch'ung see line 254q.

Chêng see line 254q.

254q	闔	賊	亂	} The rebel Ch'uang threw everything into confusion,
	<i>Ch'uang</i> ³	<i>tsei</i> ²	<i>luan</i> ⁴	
	Ch'uang	rebel	confusion	

Ch'uang see line 254s.

Tsei is composed of 戈 *ko* spear, its old radical, with 則 *tsé*
 (line 99) as phonetic. It means rebel, bandit, robber, and is now
 classed under radical 貝 *pei* valuables (line 161).

Luan see line 257.

254r	明	運	竭	} and the prosperity of the Mings was exhausted.
	<i>Ming</i> ²	<i>yün</i> ⁴	<i>chieh</i> ²	
	Ming	fortune	exhaust	

Ming see line 110.

Yün see line 60.

Chieh is composed of 立 *li* to establish as radical with 曷 *ho*
 how? what? etc. as phonetic.

254s	大	兵	至	} Then valiant soldiers came on the scene,
	<i>Ta</i> ⁴	<i>ping</i> ¹	<i>chih</i> ⁴	
	Great	soldier	arrive	

Ta see line 127.

Ping is composed of 斤 *chin* an axe grasped by 升 *kung* folded

hands. It originally meant a weapon, and is now classed under radical 八 *pa* eight.

Chih see line 94.

254 <i>t</i>	賊	隨	滅	} and the rebels were forthwith extinguished.
	<i>Tsei</i> ²	<i>sui</i> ²	<i>mieh</i> ⁴	
	Rebels	follow	extinguish	

Tsei see line 254*q*.

Sui is said to be the original form of 隋 *sui* (see 235).

Mieh see line 245.

254 <i>u</i>	順	治	立	} Shun Chih mounted the throne,
	<i>Shun</i> ⁴	<i>chih</i> ⁴	<i>li</i> ⁴	
	Shun	chih	establish	

Shun see line 254*l*.

Chih see line 257. [Shun Chih was the year-title of the first Manchu-Tartar who actually reigned over China, A.D. 1644—1661.]

Li see line 306.

254 <i>v</i>	號	大	清	} and his dynasty was called the Ta Ch'ing.
	<i>Hao</i> ⁴	<i>ta</i> ⁴	<i>ch'ing</i> ¹	
	Style	great	pure	

Hao see line 137.

Ta see line 127.

Ch'ing see line 254*u*.

254 <i>w</i>	臣	民	服	} Officials and people acknowledged his sway,
	<i>Ch'en</i> ²	<i>min</i> ²	<i>fu</i> ²	
	Minister	people	submit	

Ch'en see line 54.

Min see line 344.

Fu was originally composed of 舟 *chou* boat as radical, with an obsolete word pronounced *fu*, and meaning to govern, as phonetic.

It then meant to use, and is now classed under radical 月
yüeh moon.

254 _x	天	下	平	} and the empire was at peace.
	<i>T'ien</i> ¹	<i>hsia</i> ⁴	<i>p'ing</i> ²	
	Heaven	below	level	

T'ien see line 50.

Hsia see line 192.

P'ing see line 130.

APPENDIX VI.

[These eight lines were inserted by some unknown writer of the Ming dynasty.]

254 α	胡	元	盛	}	Then the bearded Yüans
	<i>Hu</i> ²	<i>yüan</i> ²	<i>shêng</i> ⁴		waxed powerful,
	Beard	yüan	prosperous		

Hu is composed of 肉 *jou* flesh as radical and 古 *ku* ancient (line 261) as phonetic. It originally meant dewlap, and having the same sound as the common word for beard, was applied contemptuously to the large beards of the Mongols.

Yüan see lines 94, 254E.

Shêng see line 186.

254 β	滅	遼	金	}	and destroyed the Liao and
	<i>Mieh</i> ⁴	<i>liao</i> ³	<i>chin</i> ¹		Chin dynasties.
	Destroy	liao	chin		

Mieh see line 245.

Liao see line 254A.

Chin see line 254A.

254 γ	承	宋	統	}	They took over the sceptre
	<i>Ch'êng</i> ²	<i>sung</i> ⁴	<i>t'ung</i> ³		of the Sung,
	Receive	sung	clue		

Ch'êng see line 228.

Sung see line 227.

T'ung see line 238.

254d	十	四	君	} fourteen rulers in all.
	<i>Shih</i> ²	<i>ssü</i> ⁴	<i>chün</i> ¹	
	Ten	four	prince	

Shih see line 45.

Ssü see title.

Chün see line 54. [This list of fourteen Emperors includes Genghis Khan who never actually mounted the throne, and excludes Achakpa.]

254ε	大	明	興	} Then the Great Ming dynasty arose,
	<i>Ta</i> ⁴	<i>ming</i> ²	<i>hsing</i> ¹	
	Great	ming	rise	

Ta see line 127. [The use of this word is said to show that the writer was born under the dynasty, but see line 254j.]

Ming see lines 110, 254κ.

Hsing see line 215.

254ζ	逐	元	帝	} and drove out the Mongol Emperor,
	<i>Chu</i> ²	<i>yüan</i> ²	<i>ti</i> ⁴	
	Expel	yüan	ruler	

Chu is composed of the walking radical and 豕 *shih* a pig (lines 78, 192), the latter said to be here a contraction of 豚 *t'un* a pigling. Hence its primary meaning to follow, derived from the idea of a pigling running away and the big pig running after it.

Yüan see lines 94, 254E.

Ti see line 180.

254η	統	華	夷	} bringing Chinese and bar- barians alike under its sway;—
	<i>T'ung</i> ³	<i>hua</i> ²	<i>i</i> ²	
	Control	flowery	barbarian	

T'ung see line 238.

Hua is composed of 艸 *ts'ao* vegetation as radical, with an obsolete

character which meant flowers of plants and trees. Hence it came to signify the glory of flowers, and now means flowery, variegated, especially applied to China, which is often spoken of as the Flowery Land.

I is composed of 大 *ta* great as radical, and 弓 *kung* a bow. It originally meant level, and then barbarians, in which sense its usage as applied to British subjects was forbidden under the Treaty of Nanking in 1842.

2540	傳	萬	世	} may it endure for ever and ever!
	<i>Ch'uan</i> ²	<i>wan</i> ⁴	<i>shih</i> ⁴	
	Transmit	myriad	generation	

Ch'uan see line 163.

Wan see line 48.

Shih see line 177.

ERRATA.

Line 6. For *ch'ien*⁴ read *ch'ien*¹.

„ 54. Read *Chün*¹ *ch'ên*² *i*⁴.

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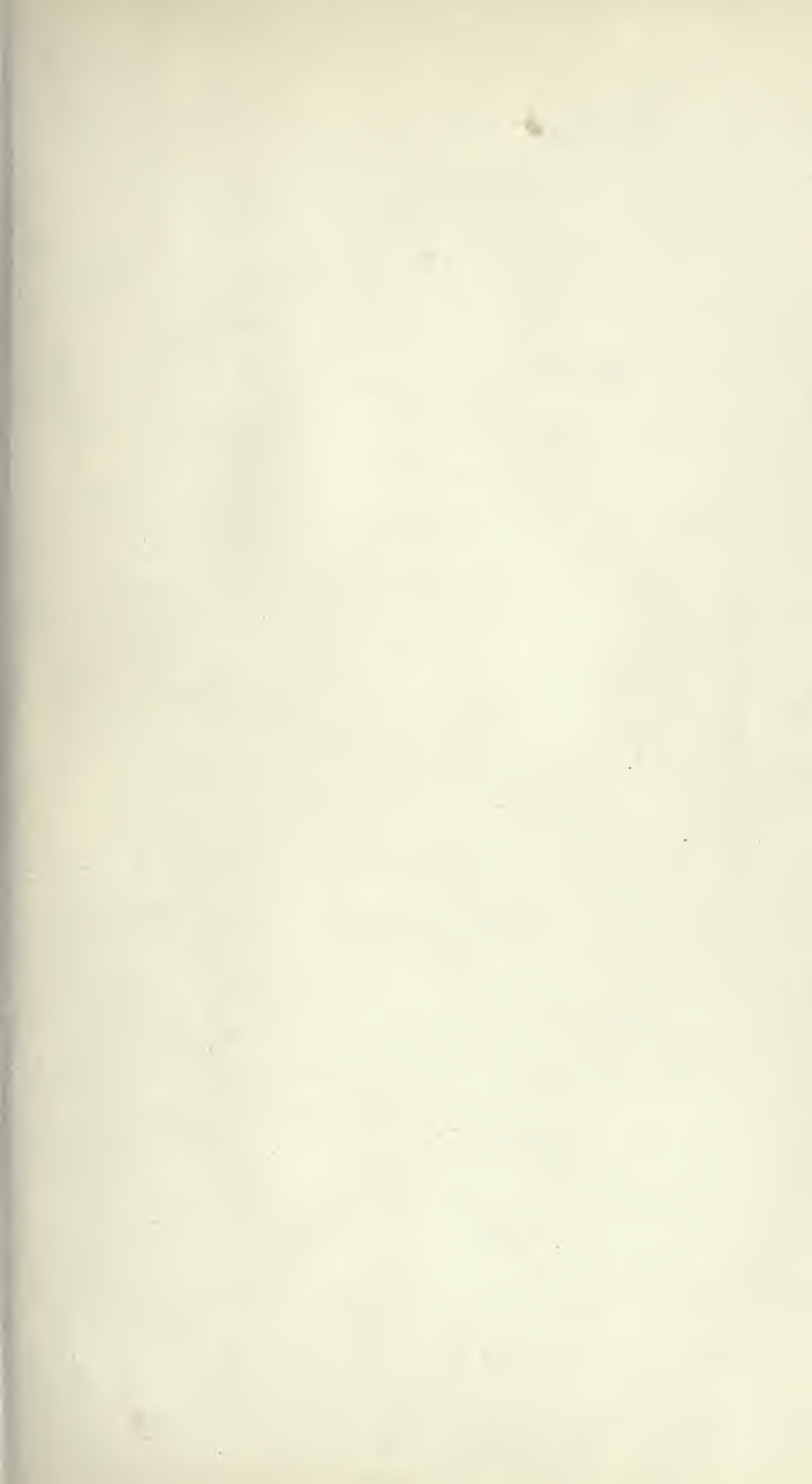
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